EMBER 27, 1880.
LY'S
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LY'S "WIDOW BE-
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Y'S GENUINE COL-
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INING CO., Rosita, Col.
Y'S GOLDEN GROUP
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E UNEQUALED
LY'S
NEW
STRELS.
EMIUM PRESS, PROFESSION AND
ALANCHE OF NOVELTIES ENTER-
A HUNDRED PEOPLE IN ALL.
lums:
is new army of minstrel talent. The
l with the very elite.—DETROIT POST.
greeted the New Mastodons last even-
at all were well pleased would be but a
ng it. Everybody was delighted. The
choruses in first-part captured the re-
d gave the vocalists an opportunity to
erb talents.—TOLEDO BLADE.
eed struck public favor with his new en-
cheerfully endorse it as the finest minstrel
in Toledo.—TOLEDO SUNDAY JOUR-
ls 26, 27. 3t-1t
TOLD AGAIN.
Accepted.
BY A DENSE MASS
TO GET IN.
MINSTRELS
WM. FOOTE, Manager.
VERYWHERE.
OUR IN FROM EVERY
NGDOM.
E, LONDON, DEC. 26.
OF THE FUTURE. 28 12t*
MEDY COMPANY.
ETT ..... Manager
Mr. C. B. BISHOP unquestionably pronounced one of America's greatest comedians as the WIDOW, displaying in this peculiar role, the most quaint and ludicrous character acting ever witnessed.
Mr. JAS. O. BARROWS, California's celebrated character-actor, as the ELDER, an entirely original creation.
UALED TRAVELING.
Y'S 100
OLORED
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RFORMERS.
's Grand Opera-house, Baltimore. Thou-
obby of the Theatre. Three extra ticket
- - - PROPRIETOR
MANAGER
SS.
d ED. LINDSEY
CAL SPECIALTIES,
ls, Bassoon, Xylophone and Banjos.
Lady Clarionet-soloist.
y Miss Alice Witherell. She seems to have
sweet-selling note before the public.—UTICA
ADER OF BAND AND ORCHESTRA.
ERT CO. 146
NIGHTS, { Proprietors and Managers
NG SUCCESSES.
ecatur, Ill., Lockbox 177.
COMEDIANS
Y OSBORNE
L, TORONTO, Nov. 18, 19 and 20. 36-1t*
RRETT

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Foreign and Domestic suitings imported
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cent. discount to professionals. 34 2t*
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Passenger Agent CHICAGO, ROCK
PACIFIC R. R. No. 56 South Clark street,
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PALACE SLEEPING CARS are attached to all trains, and run through between Chicago and Kansas City, Omaha, Council Bluffs, Kansas City, Leavenworth, Atchison, Topeka and Kansas City without change via the "Rock Island Short Line." We also run the only line having Pullman Sleeping Cars between Chicago and Minneapolis, and Minneapolis and Council Bluffs. Also the only line running its famous Reclining Chair Cars (with no extra charge for seats) on all through trains. Rock Island Reclining Chair Cars are conceded to be the finest in the world.

NEW YORK CLIPPER.

SATURDAY, DECEMBER 4, 1880.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

[For answers to amusement questions, see first page of "Theatrical Record."]

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

A SUBSCRIBER, San Francisco.—"1. A bets B that the Electoral vote of the State of California will be cast for W. S. Hancock, and B bets that it will be cast for J. A. Garfield for President. 2. A bets B that the State of California will go for Hancock, and B bets that it will go for Garfield." ——! Await the casting of the Electoral vote of California. 2. It was cast on Nov. 2 last. Men were then simply chosen to cast it, and they can cast it solidly then simply chosen to cast it, and they can cast it solidly then simply chosen to cast it, and they can cast it solidly for Hancock, for Garfield, for Weaver, for Dow, for Phelps, or for U. S. Grant, or they can give one vote apiece to those six or any other six, there being no legal obligation whatever on the part of the electors to support for Hancock, against their so doing. It is a matter of trust. 3. A bet B will win; if they vote solidly for Garfield, B will win; and if they vote in any other way, the bet will be a draw. 2. This bet, if it was made on Nov. 2 last, is won by A. Almost the entire California vote was given for Hancock when it went for the party that nominated him, and it went for that party when the head of the ticket was Hancock, not Phelps, the head of any opposition ticket. If the bet was made after Nov. 2, it is void.

T. G. C., Nashville.—According to your figures, A loses, regardless of whether the Elector spoken of gets his certificate or not, inasmuch as a plurality of 3,771 is clearly less than a plurality of 5,000. It is not clear to us that he did not certainly right. Montgomery County, Ind., is not to be left out. it now appears, and Garfield's plurality, instead of being 5,000 as at first last week was announced it would be, will, in all probability, be a little over 5,000. It was telegraphed on Nov. 27 that this would be regarded as the official vote for the head of the Republican, Democratic, and Greenback tickets: 232,164, 225,552, and 12,986. Nothing has been said as to the Phelps ticket, which probably at the most polled but a handful of votes, at the same time it was telegraphed that, instead of one Hancock Elector being given a certificate for a reason previously telegraphed, *all* the Republican Electors in Indiana would receive certificates.

RUDOLPH, Newark.—A man born in Canada can be called an American in the sense that Canada is a part of British America, which is a division of North America, which is a division of the continent of America. In Canada only a person from the United States is called an American; and the whole world over the term "American" is held as the correlative of "Frenchman" or "Italian," although Frenchmen and Italians are also Europeans. Only in the sense that it is correct to call a Frenchman a European is it just liable to call a Canadian or a nauve of Halifax an American. It is, however, not half so justifiable, since the only name a citizen of the United States has to distinguish him from a Chinaman is "American," whereas the Chinese, like the Frenchman, the Italian, the Canadian and others, has two names.

KING, Phila.—Yes, a number. For instance, Laycock and Hilliard were over the same course as Hanlan and Trickett on which the Hanlan-Trickett race was decided. The contest between Laycock and Hosmer was over what is known as "the Putney course"—from opposite the Star and Garter Hotel (nearly one hundred and fifty yards above the Putney Aqueduct) to the "Ship" at Mortlake. The two former men rowed in the opposite direction, and by the time the two committee the same distance above the Ship as the Star and Garter is above Putney Aqueduct, thus making the distance each for the distance in a race between oarsmen is 33m. 10s., by Josh Ward.

LONGFELLOW, Defiance.—1. We do not know that photographs of that style are on sale. 2. For the addresses of parties who can furnish pictures or celebrities in the rowing and athletic worlds we refer you to the sporting advertisements of this issue.

J. M. S., Cassapolis.—Gray is not the Governor of Indiana. He is acting as Governor, as we understand it, apart from this, your bet probably comprehended the result of the election in Indiana on Oct. 12, and would have been won if Porter had died the next day.

R. F. G.—The majority for the Garfield ticket in this State was neither 6,988 nor 20,833. Its plurality was 21,603, and its majority 7,033. A loses. See answer to "J. M. B., Chicago," for count of the State Board of Canvassers.

POSTMASTER, Port Huron.—The merchant loses neither more nor less than the chap got away with who gave him the counterfeit one-hundred-dollar bill—that is, the five-dollar coat and the ninety-five dollars in good money, or in another sense one hundred dollars.

A. A. M., Lincoln.—1. Hanlan not having started, the bet is a draw. 2. This bet is also a draw, for the reason that neither of the men upon whom A and B respectively bet won. 3. Not ordinarily.

F. D. D., Boston.—In one sense he is an American, but in another he is not. See answer to "Rudolph."

VENI, VIDI, VICI.—1. Geo. Drew acted as adviser to G. Bruce Gillis in the latter's 25-mile walk, but Gillis was in charge of on the track by Thos. Clare of the S. A. A. Farce came of on the track by Thos. Clare of the S. A. A. 2. Alf. Badger trained him for the Garfield ticket has that number of votes over all other Presidential tickets, the Republicans have not over 19,000 majority in Illinois, and J. C. B. Bay City.—1. At a glance we should say that C lost seventy-five dollars. It is a simple question of arithmetic, and you have more time to figure it out than we have. 2. He need only show enough to justify his opening.

ED. C., Dundas.—B was the backer of Trickett. It is scarcely likely that he would attempt to argue, were he in jail, that he wasn't there, inasmuch as he hadn't gone there of his free will.

M. T.—The majorities for the Garfield ticket in Illinois, Ohio and Pennsylvania aggregate about 34,500. We have not the complete and official Presidential returns from Texas as yet.

C. H. S.—We must decline, as heretofore, to recognize double or triple pinochle in any way. Those who wish to go beyond pinochle proper can make their own rules, as in practice they do.

I. L. W., Waverly.—We cannot spare space to print the case, which with us is but one of thousands from year to year. Mr. W. loses. See answer to "J. H. B., Chicago."

EFE MORRIS, Pittsburg.—The men not having rowed in a heat together, and neither securing the right to row in the decisive heat, the bet is a draw.

A and B.—The play being 8, queen, 4, 2, 3 and 4, there is a deficiency of counted for 31, a run of three for the 3 and a run of three for the 4.

FRESSMAN, Washington.—The two who euchre the third book go out, and are entitled to an equal share of the money.

C. Y.—We would not answer by mail any sooner because a postage-stamp is inclosed than we would if it were not inclosed. We are not to answer by mail.

DICK, Jackson.—We will inform you in our next issue, the printed mail contained only what we have sent up to arrived up to the time of putting our forms to press.

SAM WHITAKER, Pittsburg.—1. He can be addressed in care of this office. 2. We suppose you refer to Bart Tunnicli, who at last advices resided in Montreal, P. Q.

Doc, Pittsburg.—They did not row against each other in any one of the preliminary heats, and neither obtained a place; consequently the bet is a draw.

BETTER.—As you are a resident here, it will save our space if you will ask the first policeman you meet, or else make inquiry at police headquarters, Mulberry street.

CONSTANT READER, Wheeling.—At euchre the dealer cunningly deals cards to himself and three to some other player. He must deal to all alike.

A SUBSCRIBER, Leadville.—1. See answer to "J. H. B., Chicago." 2. We do not think the Electoral vote of this State will be contested.

R. E., Philadelphia.—There can be no satisfactory answer to your question. It is very often a matter of opinion whether a treaty has been violated or not.

S. H., Three Rivers.—Thomas Talbot was nominated for Governor of Massachusetts in 1878, and elected. He was succeeded in 1879 by John D. Long.

S. T. B., Washington.—1. No answers except through the columns of this paper. 2. Mr. B. loses. See answer to "J. H. B., Chicago."

SUBSCRIBER, Baltimore.—As the turkey weighed eleven pounds, he lost who bet that it would not weigh ten pounds.

CRIBBAGE, Troy.—1. We receive too many questions to permit of their being printed. 2. The play being 3, 6, 4, 2, and 5, there is a run of five for the 5.

H. W., Williamsburg.—We do not recognize mongrel games like "Pinochle Euchre." It is very often a matter of opinion whether a treaty has been violated or not.

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S. N. P., Baltimore.—The bet is to be determined by the majority received by the Garfield ticket, and not by the plurality—not by the excess of votes over the number cast for any one other ticket.

POPLAR BOAT CLUB, Boston.—1. Such pictures as are on sale can be obtained from Ed. James, whose address is in his advertisement. 2. No picture of the contest has been published.

C. B. J., Bay City.—1. At a glance we should say that C lost seventy-five dollars. It is a simple question of arithmetic, and you have more time to figure it out than we have. 2. He need only show enough to justify his opening.

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ECEMBER 4, 1880.

THE RING.

LINCHY vs. DONOVAN.

ement for a meeting between Ed. Mc- Mike Donovan sufficed to attract a big we's Opera House, Bridgeport, Ct., ion of McGlinchy's benefit, on Tues- , Nov. 23. A goodly number of those ats were residents of New York and who went to Connecticut expecting g which would well repay them for taken and the expense incurred. In ere not disappointed; for, although t that slaughter which some had an- glove contest between Ed. and Mike and about as severe as could be ooked for, taking all the circumstances ration. The decision of the referee at a half-dozen rounds full of severe at neither could be said to have had t." Beyond the exhaustion resulting isting nature of the set-to, neither signs of damage, the flesh of neither ging broken, nor was any blood spilled. h man now thinks better than he be- is opponent's abilities. The other set- ween Stack and Germain, Bob Farrell Saunders, Jimmy Kelly and George Crutchley and Billy Fields, and Billy Pete McCoy, all of which were capital he noble art. There was also a wrest- tween Steve O'Donnell and W. H. latter carrying off the honors. Harry ree.

NG ON THANKSGIVING.

's matinee attracted a houseful of peo- ll-known sporting theatre on Houston the entertainment provided was of a ed to afford the liveliest satisfaction re was plenty of boxing by members nity who have gained a good reputa- fficiency in the use of their hands as defense, as well as some by lads whose e more to jog than much scientific, while and volunteers in the variety line a fair share of applause. The sparrers r of their appearance were as follow: and Young King, Saunders and Reilly, k and Young Gaily, Jimmy Kelly Taylor, a couple of gentlemen of color en and Jack Moore, Prof. Austin and Mike Say and Young Harrans, and for those of the spectators with the mittens hy and Pete McCoy had a "go in" arnest enough to win for them the dits of the lookers-on. Mr. Hill was well and did not take an active part ceedings, but he was master-of-cere- g filled by Jim Campbell.

BOARD THE MINNESOTA.

exhibition was given on board the U. S. Minnesota, lying at the Brooklyn Navy Yard, 's o'clock P. M. the "ring" was formed on and Master McDaniels opened the ball with ertain manner. Then came the boys in mittens he music were "Buster" and "Sweet Rosy O'- er a pleasing display retired to make room and McLaine, the latter of whom he is Mr. Chas. Reilly, and a first-class pitcher in the Providence team. Manager Bancroft in transition state, under Messrs. Hudson & Fell's management. The Lotos Club Concert. "A False Friend" Company, the Berger Concert Company, Frank Mayo, Barney Macauley, Mrs. Joshua Whitcomb, "The Galley Slave" Combination, and the Sol Smith Russell Combination.

JOSEPH JEFFERSON and company are to perform in Poughkeepsie, N. Y., Nov. 29. Utica 30, Syracuse Dec. 1, Rochester 2, Detroit, Mich., 3, 4, Chicago, Ill., 6, for two weeks.

THE KARGE "Otto" be in Detroit, Mich., Dec. 6, 7, 8, Cleveland, O., 9, 10, 11, Brooklyn, L. I., 13, one week.

RIAL & DRAPER'S "UNCLE TOM'S CABIN" COMPANY visited Williamsport, Pa., Nov. 22. Harrisburg 23, Columbia 24, Lancaster 25, 26, York 27.

AGNES LEONARD'S COMBINATION is due in Trenton, N. J., Nov. 29, Lancaster, Pa., 30, Reading Dec. 1, Pittston 2, Scranton 3, Binghamton, N. Y., 4, G. E. STEVENS' "UNCLE TOM'S CABIN" COMPANY played in Fredonia, N. Y., Nov. 22, Erie, Pa., 23, Northeast 24, Buffalo, N. Y., 25, Attica 26, Leroy 27; thence to Canandaigua 29, Penn Yan 30, Geneva Dec. 1, Lyons 2, Clyde 3, Auburn 4.

JOSEPH MURPHY, who recently arrived in San Francisco, Cal., after a tour around the world, has brought with him an English translation of a popular Japanese play entitled "Chiushingura," which can be produced with spectacular effects. Managers desiring to arrange with Mr. Arthur for the production of the piece can address him in care of this office. He leaves for the East about Dec. 1, and would like to hear from the Kiralfys and from D. H. Haverly.

MISS D. P. BOWERS, supported by J. C. McCollom, appeared at the Park Opera-house, Newark, N. J., to large business, Nov. 25, 26, 27, in "Lady Audley's Secret," "East Lynne" and "Camille." Billed: Mabel's Comic Opera in "Boccaccio" 28, 29. . . . At the Grand Opera-house Charlotte Thompson appeared 24, 25, in "The Planter's Wife" to overflowing houses. Announced: Benton & Gilmore's Mammoth Company 26. Annie Pixley 27. "A Celebrated Case" 29, 30. F. S. Chanfrau Dec. 1, 2.

MR. AND MRS. GEORGE S. KNIGHT celebrated their wooden wedding in Milwaukee, Wis., Nov. 25. We acknowledge the receipt of an invitation-card printed on birch-eye maple, inclosed in an envelope of like material.

JOSEPH R. KEANE'S "Rip Van Winkle" Combination is advertised in Pittsfield, Mass., Nov. 29, Chicopee 30, Willimantic, Ct., Dec. 1, 2, Springfield, Mass., 3, 4, Westfield 6, 7, Lowell 8, 9, Fall River 10, 11.

FORD'S DRAMATIC COMPANY are to appear in Murfreesboro, Tenn., Nov. 29, 30, Chattanooga Dec. 1, Knoxville 2, 3, Rome, Ga., 4, Athens 6, 7, Charleston, S. C., 8 to 17, Wilmington 20, Petersburg, Va., 21, Norfolk 22, 23, Baltimore, Md., 25.

F. A. TANNEHILL'S "DAVY CROCKETT" COMPANY is due in Lapeer, Mich., Nov. 29, Vassar 30, Pontiac, Dec. 1, Albion 2, Marshall 3, Niles 4; thence to Wisconsin.

THEATRICAL RECORD.

DRAMATIC.

Continued from page 295.

WOOD'S MUSEUM, Philadelphia, appears to have hit the Quakers very hard this season, judging by the uninterrupted good business which the house has done since its opening, last August. "Love's Sacrifice" was performed Nov. 22, 23, and afternoon and night 24, with Lillie Hinton as Margaret Elmore and Harry Meredith as Mathew Elmore. "Leah the Forsaken" filled the bill 25, 26, with Harry Meredith as the hero, and Lillie Hinton as Leah. At the matinees Nov. 22, 23, 25, 26, "Henry Dunbar" was the business, with Harry Meredith in the title-role. For Nov. 29 a grand spectacular revival of "Aladdin" is announced. This piece has been in preparation for several weeks, and will be produced with new scenery, properties and costumes, gotten up expressly for it. Manager Wood is constantly making additions to his company, which now numbers eighty-three people, and is probably one of the largest regular stock companies ever connected with any Philadelphia theatre. The latest accessions are Ed. Hammond, Annie Harrison and Annie Gossin. It is worthy of note that on Thanksgiving-night seven four hundred people were turned away, unable to gain admission.

FANNY DAVENPORT donned her beautiful new dresses at the Walnut-street Theatre, Philadelphia, Nov. 22, and showed up as Cleopatra under their influence a large number of other American girls, together with their mothers, fathers, brothers, sweethearts and husbands. The general verdict was that Fanny's handsome limbs are good as anything else she has ever attempted, while the ladies were unanimous in pronouncing her costumes "perfect loves." Harry Lee posed, looked romantic, and made love as ardently as could be desired, while the remainder of the cast was quite satisfactory. "An American Girl" had been announced for the entire week except afternoon of Nov. 24, for which occasion "London Assurance" was to have been the business, with Miss Davenport as Lady Gay Spanker; but it could not be had and was taken. previous caused a loss of voice, which compelled her to refrain from playing so that there was no performance either afternoon or evening of that date. Thanksgiving-day, however, found her as well as ever, and she played Kate Vivian afternoon and night, and had no trouble during the remainder of her engagement.

AT THE CHESTNUT-STREET THEATRE, Philadelphia, Nov. 22, "The Gingerbread Man" was produced for the first time in that city, and held the boards during the week. It did not make a very favorable impression. The strongest feature of the cast was Barton Hill. The full cast was: Mr. Butterscotch, Welsh Rarebit; Mr. Gingerbread Man, Billy; Schoolmaster MacClesfield, W. H. Lytell; Theodore, J. B. Warren; The MacToddy, D. Robertson; Jellicoe, S. W. Glenn; Gregory, J. W. Maylin; Cab-driver No. 3,407, J. S. Hoffman; Cantle, Hill; Frederics; Mr. Vellum, Geo. H. Cahill; Village, Mr. Gingerbread, Junior, John Whitton; Aurelia, Alice Brooks; Kate, Ruth Rich; Mrs. MacClesfield, Mrs. Charles Poole; Carrie, Josephine Cameron; Barbara, Blanche Mortimer; Jane, Jane Grey. . . . . N. C. Goodwin's "Frolques" appear Nov. 29.

E. T. STETSON as John Woodford in his play of "Kentuck" recalled old times "befo' the wah" at the National Theatre, Philadelphia, the past week, in addition to the drama a specialty company was given by a specialty company under the management of Wm. F.—better known as Billy—Carroll, comprising R. M., Edwin H. and Master Richard Carroll, Daisy Remington, Hines and Blosom, Lawrence Sisters, and the whole company in the gill. Gale, Dailey and Hoey. For Nov. 29: Minnie Oscar Grey and W. T. Stephens, Mons. Loyal and Ella Zuilla, Alf. McDowell, the Two Barneys, Prof. J. D. Sweet and his trained pigeons. Grand Duke Alexis Carlo Pianchard and J. D. Fryer are announced.

"MY SON-IN-LAW" was revived at the Broadstreet Theatre, Philadelphia, Nov. 22, and played throughout the week to large audiences. Leonard Grover fully realized the French character which Mons. Bisbon. lines, dress, make-up and acting he was thoroughly artistic. H. R. Archer played Chomendly Stuart with commendable dash, and Harry Linden as Biffle showed how much good actor can make of a small part. Frank Wilmot did some hair-raising heroics as Sarah Turnheart, a serio-comic singer studying for the emotional drama, but Lillian Cleves Clarke lacked intensity in the character of Mrs. Bishop. "Rosedale: Trip to Niagara Falls" is announced for the first time in the Quaker City Nov. 29.

F. S. CHANFRAU in his now famous impersonation of Kit the Arkansas Traveler in his play of "Celeste" drew a crowded house to the Arch-street Theatre, Philadelphia, during the week ending Nov. 27. On Thanksgiving afternoon and evening especially the auditorium was crowded to its utmost capacity. At the matinee 27 Mrs. Henrietta Chanfrau in "Parted" was substituted for "Kit." Salvini opens Nov. 29 in "Othello," to be followed by "Hamlet" Dec. 1 and "Civil Death" 3. "Othello" will be repeated 4. On Nov. 30 and Dec. 2 the company will appear in Shakespearian repertoire. L. R. Shewell's new play "A Debt of Honor."

UNDER THE MANAGEMENT OF T. B. Pugh, performances of "Cinderella" were given at the Academy of Music, Philadelphia, during the week ending Nov. 27. The company included Mrs. Thorne, Elma Delaro, Kate Seymour, Annie Shaffer, Jennie Hughes, Ethel Delmont, Wm. H. Seymour, Mark Smith, Edward Connell and James Vincent. The scenery was also a great feature, and could be desired, while the mounting was unquestionably very fine. The attendance, though fairly remunerative, was not what the entertainment deserved. Excellent specialties were introduced by Lizzie Simms, Upham Moore, and others.

MITCHELL'S PLEASURE PARTY in "Our Goblins" played in the Leland Opera-house, Albany, N. Y., last week. The attendance was good. The cornet-playing of Anna Therese Berger was a pleasing feature. Hilbert for 30. Nov. 29, 30 "Uncle Tom's Cabin" by Mrs. G. C. Howard and company. . . . Joseph H. Keane appeared as Rip Van Winkle in Martin Hall 25, afternoon and evening, and 26 to good business. Nov. 24 the "Two Orphans" and "Two Girls" were to have been presented 27. The Harrisons in "Photos" are announced 29, 30, Dec. 1.

"FUN ON THE BRISTOL" held the boards at the Park Theatre, Philadelphia, the past week, to good attendance. The piece has been much improved since its first production last season, and the company performing it is a strong one. J. Fred Zimmerman's Juvenile-opera Company begins an engagement Nov. 29.

ON THANKSGIVING-DAY special matinees were given at every place of amusement in Philadelphia, legitimate, variety and minstrel, without exception, and all were well attended.

THE NEW OPERA-HOUSE, Lawrence, Mass., will be ready for opening on or about Jan. 1, 1881. George H. Lothrop, formerly of Boston, Mass., is building the stage and machinery, and D. O. Story is painting the scenery.

THE FOLLOWING ATTRACTIONS will play over the Illinois Circuit, under Messrs. Hudson & Fell's management: The Lotos Club Concert, "A False Friend" Company, the Berger Concert Company, Frank Mayo, Barney Macauley, Mrs. Joshua Whitcomb, "The Galley Slave" Combination, and the Sol Smith Russell Combination.

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THE WESTERN DRAMATIC AND VARIETY BUREAU, Indianapolis, Ind., publish a list of theatres of which they are the special agents. D. L. Clark & Co., the proprietor of this agency, state in their card that they do not charge a booking-fee, and request all seeking engagements to communicate with them.

AT THE MASONIC THEATRE, Nashville, Tenn., Abbey's "Humpty Dumpty" Company appeared Nov. 22 23, to good business, Ford's Dramatic Company opened a four nights' engagement 24, with fair business, 25 "Fun on the Pacific," 26 "Lady of Lyons," with Miss Carrie Walker, a former resident of Nashville, as Pauline. . . . . Frank Drew played to rather small houses 22, 23, in the Grand Opera-house. The Wallace Sisters appeared 24, 25, in "Minnie's Luck," to fair business. John Thompson presented "Around the World in Eighty Minutes" 26, to a fair house.

STELLA BELMORE and her burlesque and specialty troupe are announced for the Star, Rivers, Mass., Nov. 29, Salem 30, Haverhill Dec. 1, Manchester, N. H., 2, Waltham, Mass., 3, Brockton 4.

THE BUFFALO BILL COMBINATION play in Lowell, Mass., Nov. 29, Lawrence 30, Newburyport Dec. 1, Gloucester 2, Salem 3, Lynn 4.

CHARLES ATKINSON AND CLARA ELLARD have engagements in Gardner, Mass., Nov. 30, Athol Dec. 1, Royalston 2, Buffalo, N. Y., 3, Pepperell, Mass., 14, Hopkinton, 15, Yarmouthport 16, Malden 29.

DAN SHELBY'S "CONVICT LAKE BROOK" COMBINATION will be in Great Falls, N. H., Nov. 29, 30, Dover Dec. 1, Biddeford, Me., 2, Portsmouth, N. H., 3, Concord 4, Nashua 6.

W. H. POWELL'S "HUMPTY DUMPTY" is to be given in Chelsea, Mass., Nov. 29, Taunton 30, Webster Dec. 1, Westfield 2, Pittsfield 3.

MUSICAL.

CHARLES H. DREW'S COMIC-OPERA COMPANY came together again after five weeks' vacation, and were the feature in the Opera-house, Boston, the past week. The piece in which they appeared, says our correspondent, was styled 'Opera Mad,' an elongation of Offenbach's 'Monsieur Choufleuri restera chez lui,' played here a year ago by Alice Oates under the title of 'A Prima-donna for a Night.' Mr. Drew is the arranger of the trifle, to which he has added much new business and introduced several fresh songs, and with Amy Gordon is the foremost performer. They are both good actors and singers, and their efforts were well received. Miss Gordon's Ophelia song and stories displayed vocal and humorous powers of no mean order. The two characters of M. Choufleuri and Theodosius were credited on the bills to E. S. Meldrum. That actor has been dead for many years, and an exceedingly healthy substitute was present in the form of Ed. S. Reynolds, who resided at the Hub some considerable time and played in the stock company. The other prominent people in the cast were A. Holland and Mrs. Harry Allen. Business fair, and Thanksgiving-night very large. The Boston Engli-h opera Company this week in 'Fatinitza,' at the Roberts' Lyceum course of concerts in Music Hall Nov 23 there appeared the Mendelssohn Quintet Club; Geraldine Ulmer, soprano; Edith Abell in place of Mathilde Phillips, contralto; Ed. E Nickerson, cornetist; and Kate Davis, reader. . . . Lizzie F. Bond, a pupil of John Orth, gave a musicale in the rooms of that gentleman 25, with the assistance of Adolf Deseve, Miss Dietrich Strong, Mr. Jenne Nowes and Mr. Orth. Mrs. H. M. Smith's Concert Company gave the entertainment in the Artigue Guild course in the Central-street Opera-house 24. Besides the lady, the artists were Abbie Clark, Alfred Deseve, William C. Tower and D. M. Babcock. The audience was quite up to the average of wind and weather the body of the house was well filled and so was Mr. Ford's satchel, which some adroit sneak-thief relieved him of at the hotel after the performance, entering Mr. Ford's room by way of the transom, causing the party to ask friends for enough cash to start them on their way again. The thieves have not slighted any of the hotels in the city so far, as I learn each one has been successfully "gone over" by the light-fingered gentry. Ford & Denham's party go to Athens 25, Macon 26, Columbus 27, Selma, Ala., 29, Montgomery 30, Atlanta, Ga., Dec. 1, 2. . . . Cyril Searle and Rose Eytinge played Corpus and Gervaise in 'L'Assommoir' to good business at Thompson's 22. Outside route is Savannah 26, 27, Wilmington, N. C. 29, Norfolk, Va., 30 and Dec. 1, Richmond 2, 3. . . . T. W. Keene is billed 26, 27, and Haverly's 'Widow Bedott' party 29, 30.

IN DETROIT, MICH., the past week, at the Grand Opera House, Frank Mayo appeared in "Van the Virginian" until 26, and in "Davy Crockett" for the remaining three performances. Our correspondent says: "Owing to report that a combination at Toledo, the company could not play 22, but opened 23 to a light audience, with no improvement except on Thanksgiving, when matinee and evening the house was well filled. 'A False Friend' is billed 29, Dec. 1, 2, 3, 4, 5, 6, 7, 8. Sol Smith Russell in 'Edgewood Folks' opened to a good house 22, and played to increasing business during the week, Thanksgiving matinee and evening being crowded to overflowing. Willie Edouin's Opera Company is booked 29, 30, Dec 1. Silberberg Opera Company Dec 2, Joe Jefferson 3, 4, Geo. S. Knight 6, 7, 8. Boston Ideal Opera Troupe 9, 10, 11."

THE FRENCH OPERA COMPANY appeared at Haverly's Theatre, Brooklyn, N. Y., the past week. The "Matrimony" Combination appears Nov. 29, and will be followed Dec. 6 by Annie Pixley in "M'liss:" 13, the Knights in "Otto;" 20, John McCullough. . . . Business at the Park Theatre, where Maggie Mitchell appeared in "Fanchon," "Lorle," "Pearl of Savoy," "Jane Eyre" and "Little Barefoot," was very large. Lawrence Barrett opens 29, and Robson and Crane Dec. 6. . . . "A Celebrated Case" was presented in the Novelty Theatre (Eastern District), with the same cast with which it was given the week previous at Haverly's. Business was fair. Nov. 29, the Tourists; Dec. 6, the Favorites in "Long Branch."

LAWRENCE BARRETT, supported by his own company, presented the following repertory at the Euclid-avenue Opera-house, Cleveland, O.: "Hamlet" Nov. 22, "Julius Cæsar" 23, 27, "Othello" 24, "Marble Heart" 25, "Hamlet" matinee 25, "Richelieu" 25, "Yorick's Love" 26, and "Rosedale" matinee 27. Our correspondent says: "The engagement excelled all previous ones filled by Mr. Barrett, each performance being witnessed by a large and fashionable audience. Louis James, having made a fine impression, was favored with many recalls. Miss Wainwright's acting was also highly appreciated. Herrmann and his company are announced for 29, and Hall and Goodall 30, Dec. 1, one week."

AT THE ACADEMY OF MUSIC 'A False Friend' held the boards throughout the week to fair business. Leavitt's Specialty Company 29, 30, Dec. 1, 2, 3, Geo. S. Knight 6, 7, 8, Tony Denier 9, 10. . . . Manager Gardner has purchased A. B. Wilson's new drama 'Fatal Beauty.' . . . Fred De Belleville has been indisposed since 23, and George Devere replaced him.

ANNIE PIXLEY appeared in "M'liss" in the Grand Opera-house, Reading, Pa., Nov. 23, to a very large audience. At the Academy of Music Jule Keen and Sallie Adams were greeted with a fair audience 23, when "Chris" was the attraction. Barney Campbell's "Matrimonial Bureau" produced 24 to light business. Our correspondent says: "The plot of the play is unevenly developed. Miss Louise Muldener and E. F. Thorne labored gracefully to make a success against the cold reception of empty benches. The company have been called to New York, owing to the unremunerative business. Charlotte Thompson is to appear 27, Agnes Leonard Dec. 1, 'A Child of State' Combination 3, 4."

AT THE OPERA-HOUSE, Louisville, Ky., the Madison-square Theatre Company in "Hazel Kirke" played the past week, says our correspondent, "to the largest business that has been done here this season, the superb scenery and perfect performance excepting two, when there were only a few seats to spare. The theatre will be closed week of 29. Booked Dec. 6, for three nights, Neil Burgess' 'Widow Bedott' Company. Dec. 9, 10, 11, Haverly's Theatre Rice's New Extravaganza Combination played in 'Calino' and 'Evangeline,' and business was very large the latter half of the week. Coming 29: The Emma Abbott Opera Company. The advance sale is the largest ever recorded, while the mounting was unquestionably very fine. The attendance, though fairly remunerative, was not what the entertainment deserved. Excellent specialties were introduced by Lizzie Simms, Upham Moore, and others.

MITCHELL'S PLEASURE PARTY in "Our Goblins" played in the Leland Opera-house, Albany, N. Y., last week. The attendance was good. The cornet-playing of Anna Therese Berger was a pleasing feature. Hilbert for 30. Nov. 29, 30 "Uncle Tom's Cabin" by Mrs. G. C. Howard and company. . . . Joseph H. Keane appeared as Rip Van Winkle in Martin Hall 25, afternoon and evening, and 26 to good business. Nov. 24 the "Two Orphans" and "Two Girls" were to have been presented 27. The Harrisons in "Photos" are announced 29, 30, Dec. 1.

"FUN ON THE BRISTOL" held the boards at the Park Theatre, Philadelphia, the past week, to good attendance. The piece has been much improved since its first production last season, and the company performing it is a strong one. J. Fred Zimmerman's Juvenile-opera Company begins an engagement Nov. 29.

ON THANKSGIVING-DAY special matinees were given at every place of amusement in Philadelphia, legitimate, variety and minstrel, without exception, and all were well attended.

THE NEW OPERA-HOUSE, Lawrence, Mass., will be ready for opening on or about Jan. 1, 1881. George H. Lothrop, formerly of Boston, Mass., is building the stage and machinery, and D. O. Story is painting the scenery.

THE FOLLOWING ATTRACTIONS will play over the Illinois Circuit, under Messrs. Hudson & Fell's management: The Lotos Club Concert, "A False Friend" Company, the Berger Concert Company, Frank Mayo, Barney Macauley, Mrs. Joshua Whitcomb, "The Galley Slave" Combination, and the Sol Smith Russell Combination.

JOSEPH JEFFERSON and company are to perform in Poughkeepsie, N. Y., Nov. 29, Utica 30, Syracuse Dec. 1, Rochester 2, Detroit, Mich., 3, 4, Chicago, Ill., 6, for two weeks.

THE KARGE "Otto" be in Detroit, Mich., Dec. 6, 7, 8, Cleveland, O., 9, 10, 11, Brooklyn, L. I., 13, one week.

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THE DONALDI-RUSSELL COMPANY, comprising a number of first-class artists, among whom may be mentioned Emma Donaldi, Frank Rummell, Leopold Lichtenberg and J. Levy, had a poor attendance at Martin Hall, Albany, N. Y. Nov. 22, and a number of Troy amateurs, under the title of the Troy Vocal Society, gave an entertainment in Tweddle Hall the same evening before a large audience. . . . The Boston Ideal Opera Company had immense audiences at Tweddle Hall Thanksgiving afternoon and evening and the following night. The Chelsea "Humpty Dumpty" Company had audiences 25 and night 26, and "Fatinitza" night 25. Our correspondent says: "Marie Stone, the leading soprano, was taken suddenly ill on the afternoon of His Excellency's night, and Miss Mina Ulmer, who acquitted herself exceedingly well. The troupe appeared under the management of George E. Oliver of this city."

OPERA was administered in allopathic doses to the large numbers who attended the Chestnut-street Opera-house, the past week, by the Strakosch & Hess Philadelphia, the past week, by the Strakosch & Hess negro comedian; Lon Henderson, Dutch delineator; William McGann, William Ashton, and other good artists in their specialties.

AT THE VINE-STREET OPERA-HOUSE, wrote our Cincinnati, O., correspondent Nov. 26, "the new appearances 22 were Bessie Bell, John and James Russell and Carrie Howard. The last deserves notice as about the best serio-comic seen here this season. Business good. Departures: Sheehan and Jones, Fred J. Huber, Kitty Allyne, Maggie Foster and the Russell Brothers. Arrivals 29: J. B. Wilde, May Adams, Hogan Brothers and Sharpley and West. . . . The newcomers at the Eldorado 22 embraced Allie Maynard, Gallagher and Mack, Dick Baker, Gertie Harrington, Emma La Mause and Manning and Drew. Business fair. No departures. Arrivals 29: Erwin Thomas —who takes the stage-management—Dan Creelan and Lillie Graham. . . . William Mauritz closed at the Theatre Comique 22. Business light. The place will close after 28, the manager, Gabriel, devoting himself exclusively to the Eldorado. . . . Annie Oakley opened at Brand's Music Hall 22. Business good. Departures: Mullaley and Flynn, Fenton, Willie Elliott and the Mrs. Whitcomb' combination, and Clark goes to New York. Opening 29: The Barrys, Dick Mack, Maud Atchinson and John Klotz. . . . . Sullin and Crandall and Kittie Mason are in town. . . . John Foster has joined the Ohio Bond Boys' Combination for the rest of the season. . . . A suit is in progress in the Court of Common Pleas between Thomas E. Shelbaker and others, involving the title to the Vine-street Opera-house, now held by Charley Smith of that theatre is off with the Snelbaker Majestic Combination. . . . Sid C. France and Carrie Lavarnie went to St. Louis 24."

AT THE HOWARD ATHENÆUM, Boston, Mass., during the week ending Nov. 27, the engagements were Ella Mayo, Professor Harry M. Parker and his troupe of performing dogs, Charles T. Ellis and Clara Moore, Avery and Lerue, the three Crawford Brothers, Redmond and Blake, Louise Montague, Lizzie Bigelow, Cogill Bros., and Hindle, Moreton Bros. and Buhl Twin Sisters. . . . Carncross' Minstrels are announced for Nov. 29. Winter Garden peoples have been turned away. Larry Tooley, Connors and Cannon and the Brennans were the features. All except the Brennans closed Saturday night. Nov. 29: Meyer, Foreman and Marks, and Campbell and Burke.

AT THE GRAND CENTRAL THEATRE, Philadelphia, there was no falling-off during the past week in the large attendance which has cheered the hearts of the management during the season. Dockstader, Andy Butler, Kitty O'Neil, Murphy and Mack, the Boisset Family, Edwin French, Murphy and Shannon, Chas. Diamond, O'Brien Bros., French Twin Sisters, Harry and Ella Kernell, and Andy Coburn were the specialty-artists. Frank Brooks, Dan Sheehans, Kelly and Haley, E. E. Grandin and Josephine Shanley, Carrie Lavarnie, and John C. Leech (last week with Macauley's Company). . . . . At the Globe Theatre Amy Nelson, Geyer and Rocke, Jennie Lee, Jennie Benson, and the Taylors closed Nov. 27. Ed. Wilson, the Ross Sisters, Sheridan and Riley, Kitty Wells and Prof. Lethardo are to open 28.

VARIETY PERFORMERS are wanted at the Apollo Theatre, Chicago. Agent and Manager Stone publishes in our business department the names of several that he would like to hear from.

KITTIE O'NEILL, who still retains her place as one of the favorites on the vaudeville stage and as one of its cleverest dancers, announces that her time is all filled.

AT FOX'S THEATRE, Chicago, Ill., combinations and dramatic stars can find engagements. The management advertise elsewhere. J. A. Brown and Alf. Fitzgerald are the agents for the house in this city.

BEACH, GOULD, WADE AND LA CLEDE, who style themselves the Premium Four, are in their second season with Hi Henry's Minstrels.

LESTER ALLEN, comedians, with their novelty entitled "Expressions," commence a two weeks' engagement with the San Francisco Minstrels, this city, Nov. 29, and after the conclusion of an engagement at the London, beginning Dec. 13, they will join Thatcher & Ryman's Minstrels in Philadelphia.

MAY FISK'S BLONDES played in Richmond, Va., Nov. 24, 25, Fredericksburg 26, Petersburg 27; thence to Norfolk 29, Danville 30.

AT THE THEATRE COMIQUE, Richmond, Va., Ella and Pearl Jennette and Eva Ross were the new face the past week. Charley Morris opens 29.

AT THE THEATRE COMIQUE, Minneapolis, Minn., Emma Wells, Florence Edgerton and Jennie Ray were the newcomers Nov. 22. Business was first-rate. James Wheeler and Nellie Howard closed 27.

THE EUREKA, Columbus, O., is being well patronized. To arrive Nov. 29: Y. F. Grant. Departures 27: Mamie Hall and Maggie Hutchison.

GEO. ELLSWORTH, who gave his military exercises with Cooper & Bailey's Show during the past season, is now at liberty to arrange dates. See card.

PARKER'S MASTODON DOG CIRCUS is now filling the third engagement this season at the Howard Athenæum, Boston, Mass.

A PARTNER in a musical act is wanted by J. H. King. See notice.

THE LATEST comic and popular songs are to be found in Mrs. Pauline Lieder's list of new publications, published in another column.

CHARLES KONOLLMAN, Dutch specialty artist, can be addressed for engagements as per advertisement. He has been a successful card at the Broadway Theatre, Brooklyn, N. Y.

ALBERT AIKEN notifies the variety artists engaged to open at his theatre in New Haven, Ct., that their dates are canceled, as the house will hereafter be run as a regular dramatic theatre. See card.

BURT QUEEN'S VENTRILOQUISM scored a successful mark at the Howard Athenæum, Boston, Mass., during his engagement last week. He has been reengaged for a later date, and performs this week in Newark, N. J. He can be addressed care of this office.

PERFORMERS are wanted at Conley's Variety Theatre, St. Paul, Minn. Address Pat Conley, proprietor.

ALVA AND LULA, jugglers and balancers, were the latest arrivals at the Alamo Theatre, Weatherford, Texas.

T. M. HENGLER, who played in Pittsburg, Pa., the past week, is to rejoin Thompson's Electric Lights Dec. 13.

THE THEATRE COMIQUE, Providence, R. I., drew large audiences Thanksgiving-week. The attractions were the Gorman Bros., Carrie Lewis, John C. Harrington, Kitty McDermott and Lottie Elliott. All closed 27. New faces 29: The Fieldings, Love Sisters and Frank B. Carr, Gibson and Binney, Ada Burnett.

HOWORTH'S HIBERNICA will be in Willimantic, Ct., Nov. 29, Rockville 30, Stafford Springs Dec. 1, Norwich 2, New London 3, Westerly, R. I., 4. The company gave an entertainment in Hartford, Ct., Nov. 25, which is noticed as follows by *The Evening Post*, Nov. 26:

THE HIBERNICA ENTERTAINMENT.—A very large audience was present at McDonough Hall Thursday evening to see the entertainment given by the Howorth Hibernica Company—the Grand Hibernica and Star Comedy Troupe and McGill's Mirror of Ireland. The show is an excellent one in every respect. The programme views were especially fine, and the living allegorical tableaux, representing the past, present and future of Ireland, were produced with beautiful and grand effect. No finer tableaux were ever given here. The comedy company is better than the average of such shows. It includes Sadie McGill, an old favorite and a

DOT FRITZEY.

WRITTEN FOR THE NEW YORK CLIPPER.

Kin saw you, you shly leedle raskell,
A-beekin' ad me drough dot shair;
Come here right avay, now, und kiss me—
You dought I don'd know you vas dere.
You all der dime hide from your fader,
Und subloose he can'd saw mit him eyes;
You vas goin' to fool me—eh, Fritzey!—
Und gale me a grade big surbrise.

Dot boy vas a reckular monkgey—
Dere vas noding so high he don'd glimb;
Und his mudder she says dot his drowsers
Vant new bottoms in dem all der dime
He vas shmard, dough, dot same leedle feller,
Und he sings all der vile like a lark,
From vonce he gids ub in der mornin'
Dill ve drode him to bed ader dark.

He's der beesiest von in der tam'ly,
Und I bed you der louder he sings
He vas raising der dickens mit someone—
He vas nh to all manner ot dings.
He vas beeking avay, dot young raskell,
Drough der shair—Moly Hoses! Vat is dat?
Dot young son-of-a-gun got a sceeson
Is cud all der dail off der cat! GOOTY GOOFT.

THE PARISIAN SENSATION!

THE BLONDE SIREN:

A LIFE DRAMA.

BY XAVIER DE MONTEPIN.

Translated from the original in "Le Figaro" of Paris FOR THE NEW YORK CLIPPER, BY PAUL PRESTON, Author of "Wild Bill," "The Black Band," "The Pride of the Arena," etc. (Copyrighted.)

PART THIRD—ALICE'S LOVER.

CHAPTER XLII.—THE COUNT'S WILL.

Blanche, without idle circumlocution, opened an interview with the manager.

"How is the Count to-day?" she inquired.

'Exactly the same as yesterday, Countess—no change in neither his physical nor moral condition."

"Sufficiently lucid to understand and to reply. Is such your opinion?"

"Certainly! Should the Countess propose to obtain anything from her husband, she could not have selected a more propitious opportunity."

"The Count is calm?"

"Neither I nor his guardian has observed in this interesting patient anything resembling rage or even impatience. He is a lamb, Countess."

"Nothing to fear, consequently, from a sudden attack of furious dementia?"

"Nothing."

"I can remain with him without danger? You swear for that?"

"Wholly so. Moreover, supposing—which is not the case—any malice actuate the Count, where will he find strength enough to act? He is but the shadow of his former self. A child could overturn him with a blow."

"Conduct me, I pray, doctor."

Dr. Heloun bowed, and offered his arm to Madame De Nancey to traverse the garden.

They reached the chalet, which we have described, and the three gained the first story by means of the rustic staircase running along the front of the pavilion.

In the ante-chamber was found the guardian, clad for the occasion in a new and superb livery, serving as an unmistakable sign of the luxury and comfort of the establishment.

"Would the Countess like to cast a glance over her husband before entering?" asked the doctor.

"Willingly."

"She can assure herself with her own eyes of his absolutely quiet condition."

The wicket, or the panel, noiselessly opened. Blanche approached it and looked into the room. She had not seen the Count since the day she had taken him to Dr. Heloun's. She saw before her an old man, with white beard and hair, cowering in an armchair and staring vacantly. Nothing in the man's appearance, not even the withered features of his face, recalled the memory of De Nancey. She did not recognize him.

"Well," she inquired, turning around, "where, then, is my husband?"

"That is he," replied Dr. Heloun.

Blanche gave a gesture of astonishment.

"Him!" she repeated. "Ah! you are right, doctor. There is nothing to fear from that poor man. Open—I desire to go in."

"Alone?"

"Assuredly. The interview I desire with the Count should not be overheard by anybody."

"Will it be long?"

"I know not. Why ask that?"

"To return and place myself at the Countess' service when she leaves the pavilion."

"In about half an hour it will be finished—at least, I hope."

"I," said Maitre Roch, "will remain in the ante-chamber."

Blanche crossed the threshold of the door opened by the guardian, which closed behind her. Upon hearing the rustling of a woman's gown along the floor, Paul turned his head half round and looked. The remainder of his body remained in its previous attitude, only a bright light darted through his dull eyes, and beneath his long white moustache a smile was seen upon his lips. Blanche took a chair, and seated herself at her husband's side. For two or three seconds she remained silent, saying to herself:

"Behold what I have made of him! My vengeance has surpassed my dream!"

In presence of this being, ceasing to be a man, to become almost an inert mass, she no longer felt either hatred or pity—nothing save contempt. She remembered the motive of her visit. She took one of her husband's wasted hands, which she felt trembling within her own, and in a melodious voice asked:

"Paul, do you recognize me?"

"Yes," replied the Count, without hesitation; "I recognize you."

"Then tell me my name."

"You are Blanche—you are my wife."

The Countess fancied she perceived a spark of former fire light up the pupils of her husband's eyes while he pronounced the words "My wife." If that were so in reality, her task would become extremely easy. Perceiving, the Count remembered nothing—save her. Blanche desired to assure herself as to that. She removed her hat and took off her gloves. Her admirable blonde head of hair and the velvety skin of her handsome hands gave off as heretofore that odor which, we know, exercised such a potency upon Paul's sensual system. She fanned him with her handkerchief in such a wise as to inundate him with the fascinating exhalation, and, resuming his hand, which she pressed gently, continued:

"Paul, do you remember how you loved me heretofore?"

"Madly—yes," responded the Count.

"A long time has passed since then," Blanche resumed. "Strange time changes hearts. To-day you love me no longer."

"Why?" murmured De Nancey—"why love you no longer, since you continue beautiful?"

The Count's hand trembled violently. Assuredly, emotion was gaining upon him. Blanche, turning around her handsome face, gazed upon him from head to foot. Paul's eyes now blazed like burning coals. There was still a man—a moment in that apparent corpse.

"Are you happy in seeing me?" continued the Countess.

"Happy? Yes! Still, for a long time, a very long time, you have left me alone. Why?"

"They told me," replied Blanche, "that you did not desire my presence."

"Who said that? They lied! Ah! I called for you oftentimes—I awaited you. I hoped. At last, to-day, you have come—at last!"

And Paul vented a long sigh, unsealing immense gratification. Blanche comprehended that she was about to reconquer a power of a bygone day. She resolved to go straight to her aim. Confronted with wrecked intelligence, of what use cunning manœuvres? Therefore, press onward.

"If I will come often hereafter," she resumed, "Yes, very often—every day, if I were sure, very sure, that you really love me still."

"Do you doubt it?"

"Yes."

"That is bad—we must believe."

"A man who loves—who is rich—does not expose his wife to be left in the most abject poverty."

"I do not understand."

"Paul, I am poor. You live better than I do, I firmly believe. Still, if by an unforeseen misfortune, which I refuse to admit, you ever become me, I shall want bread."

"To avoid that, what is to be done?"

"To write three lines and to subscribe them."

"You will believe in me then, and love me?"

"I will believe in you—yes, Paul, and love you as in autotore."

Paul pointed to a wardrobe.

"Therein you will find pens, ink and paper," said he. "Prepare all upon this table. You dictate. I will write."

Blanche, in triumph, ran to the wardrobe and opened it. Paul arose. The Countess turned her back to him. Had she been able to witness his transformation, she would have been very likely not to say that success in her case was cheap. Paul appeared an old man, but upon arising a wild energy depicted itself upon his countenance, and the fire of his glance expressed an ungovernable wrath.

Near the door was to be found a piece of old furniture, a chest of black oak of prodigious weight. De Nancey bent double over this chest, and with unwonted, irresistible strength, such as a man wrenches from his nerves in moments of emergency, slid the chest before the door, closing the only place for entrance or ecress. When the Countess, astonished at the noise, turned around, she saw her husband standing erect, his arms crossed upon his breast, and looking at her. From the expression of his face she at once comprehended that a grave, shocking danger menaced her. She was affrighted. Paul stepped towards her.

"What do you want of me?" she stammered.

"No soft speeches!" he replied in that same voice in which he had spoken on that day whereon Blanche, whom he believed to be dead, had reappeared before him to destroy all he loved, and himself ultimately. "I am no longer mad—I remember—I pleaded to you. You said that I am an assassin. There you lied! It is you who killed Marguerite! It is you who killed Alice! I will now kill you!"

"Help! help! save me!" shrieked the Countess, in a voice rendered superhuman through terror, and, leaping aside, she placed a table between herself and her husband.

With a kick, Paul overthrew the frail obstacle which the Countess thought to convert into a rampart.

"Shriek as much as you please," he said. "You will be dead before they gain an entrance!"

He bounded upon her. Blanche glided like a snake, and sought refuge in the farthermost corner of the room.

"Forgive me! Have pity on me!" she implored while fleeing.

"Had you pity on Marguerite? Had you pity on Alice?"

"You had offended me mortally! I revenged myself!"

"You should have killed me! Your vengeance should have been upon me, and not upon them."

He came up to her. She would have flown longer, but he seized her by the floating train of her dress, and, passing around her neck his two hands, he closed upon her throat his bony fingers, inflexible as steel pincers.

"Assassin!—assassin!" shouted the Countess —assas——"

She did not finish.

"Assassin? Be it so!" replied Paul—"executioner, if you like! It's the same to me, provided you die!"

De Nancey continued tightening his grip. On the cutside the door was attacked by blows from an axe. Paul loosened his hands. Blanche, almost decapitated, so fiercely had the human pincers bit into the flesh and ground the bones, fell to the floor. Then the strange sound of a hoarse outburst of laughter commingled with the noise of axes chopping hard wood.

When the chest fell and the entrance was forced, the Count was seated upon the corpse of Blanche Lizely, playing with a loose lock of her long blonde hair. He had relapsed into lunacy, and laughed.

* * * * * * *

And on high Marguerite united her chaste hands with the chastened ones of Alice, and both prayed at the throne of Mercy for the immortal soul of the Count Paul De Nancey, whom both loved, through whom both suffered and by whom both were slain, and whose body was mouldering into dust.

THE END.

WAS MR. BEHOOF A SUCCESS?

WRITTEN FOR THE NEW YORK CLIPPER.

When Mr. Behoof went to England, opinion seemed to be about equally divided with regard to the reception he would be likely to meet with at the hands of London theatre-goers. Mr. Behoof's admirers boldly proclaimed that their idol had never been properly appreciated in this country, but that his illustrious genius would now have the opportunity to shine forth in its true immensity—in a word, that Mr. Behoof would hit 'em hard in England. Mr. Behoof's enemies, on the contrary, complacently predicted that his acting would strike the Londoners precisely in the manner that it had always struck them—i. e., the enemies—as cold, declamatory, unnatural.

As an unprejudiced observer, who had never even seen Mr. Behoof on the stage, but who, from a sense of common patriotism, would have rejoiced to see him achieve artistic success abroad, I awaited, with some impatience, the result of his London debut. Early on the morning which succeeded that event—so eager was I that I had not yet got out of bed—Dobbs, my intimate friend, and the most enthusiastic of all Mr. Behoof's admirers, came rushing into my room with a newspaper in his hand.

"What did I tell you?" cried Dobbs, flourishing the paper above his head, and not even stopping to apologize for the untimeliness of his visit. "What have I told you all along?"

As Dobbs repeated this and another, has told me a great many things, I was somewhat at a loss to find a relevant reply to this direct interrogatory. But Dobbs was not to be disconcerted by so trivial a thing as silence on my part.

"Maybe these fellows will assert that Behoof isn't much of an actor!" he continued excitedly. "Maybe they'll talk now about his doing very well for small towns and country lyceums, but not having the metal for a metropolitan stage. Yes, maybe they'll keep right on in that strain. Well, let them see how the London critics sit down on him,' was what they were saving up to yesterday. Well, we've seen, now. I'd like to be sat down on in the same way, I would, mighty!"

Some glimmering of what Dobbs was driving at lighted my mind at last. I had quite forgotten, on first opening my eyes, that this was the day when we should learn the verdict passed by the London critics on the American actor.

"So Behoof has been well received in London?" I inquired, and not without a certain sense of satisfaction; for I had secretly hoped all along that Dobbs' predictions would be verified.

"Well received!" I should say so," answered my friend enthusiastically. "Just listen to what the London papers say of his performance. This is from *The Observer*—a journal that never awards absolute praise to anybody. 'The supremely artistic art of the most important passages is that of a thoughtful scholar. Behoof is at his best in the highly difficult interview with Ophelia.' And here is the opinion of *The Standard*: 'His Hamlet is an intellectual study. The himself is a thinker.' In the scene with Ophelia his tenderness is touching.' And this from *The Daily News*: 'No popular favorite on our stage could have enjoyed a more cordial recognition. His entrance is striking and expressive. His features are quick to indicate fleeting shades of thought or feeling. His movements are remarkably graceful, and his gestures and tones are always appropriate.' And this from *The Telegraph*: 'There was an important representative audience to welcome him as a student of tried excellence. He made such an impression that every new part in which he plays cannot fail to absorb attention. He did not lose his hold on the audience during the entire performance.' And this from *The Post*: 'Mr. Behoof's personal gifts are favorable to the physical representation of Hamlet. To his affection for Ophelia he gives even emotion. The performance evidence bears invariable evidence of conscientious study and frequent proofs of true passion.' And lastly, here is the verdict of the all-powerful *Times*: 'The performance was eminently interesting and successful. The part is carried out with close attention to detail. Behoof had a very warm reception, and was enthusiastically applauded by the whole house.' What do you think of that?" demanded Dobbs, triumphantly, as he finished reading the extracts. "Hasn't he hit 'em over in London, just as I predicted he would?"

"He certainly appears to have scored a success," I replied.

"Nothing like it on record!" rejoined Dobbs. And he rushed out of the room, radiant and happy, to carry the good news to other of his friends.

Meantime, I had arisen, and was thinking over the very complimentary notices which Dobbs had read me, when the unceremonious Dobbs burst in at the door. Hobbs precipitated himself into the room. Now, Hobbs is a capital fellow, and one of my most valued friends; but he has his eccentricities, and among them is a deep-rooted and long-cultivated animosity towards Behoof. I do admire Behoof, or anything that Behoof ever did, is, in the eyes of Hobbs, enough to prove a person lacking in ordinary intellectual capacity. Like my former visitor, this second unwelcome guest swung a newspaper exultantly over his head, and, repeating the very words of Dobbs, exclaimed:

"What did I tell you?"

"Really, my dear Hobbs, you can hardly expect ——"

"Haven't I declared from the first that Behoof would make a wretched failure if he presumed to appear in London?"

"Yes, you have certainly declared that as your belief. But you will have to admit now, Hobbs, that the London critics don't share your opinion as regards Behoof's talents. He has made a very pronounced success ——"

"W-w-what?" fairly roared Hobbs, staring into my face as if I had given palpable evidence of insanity.

"I say that Behoof has made a hit in London, and that all the daily papers of importance speak of him in terms of highest praise!"

Hobbs continued to stare at me without speaking a word, until his silence became aggravating in the extreme. At last he unfolded his paper, and in tones intended to be deeply impressive he said:

"Somebody, my dear boy, has been giving you taffy. Behoof a success? Behoof praised by the London critics? Do me the favor to listen to these brief extracts. The first is from *The Observer*: 'He belongs to the large class of uninspired actors who have learned their lesson. He is at his worst where anything like ease or humor is required.' This next is from *The Standard*: 'Mr. Behoof's performance was a disappointment. He is overemphatic in speech and gesture. He does not soliloquize, but recites a set speech.' And the next from *The News*: 'His performance is not any new conception. His struggle with Laertes is merely ordinary. Altogether, Mr. Behoof's impersonation does not leave the impression of a great performance.' And this from *The Telegraph*: 'The performance was academical, and correct to a fault. Mr. Behoof's manner wants sympathy, ideality and persuasion. The fencing and death scenes were singularly ill-managed and ineffective.' And this from *The Post*: 'Mr. Behoof is apt to fall into artificial grooves that prevent proper development of his power.' That's what you call scoring a success, is it?" inquired Hobbs, as he passed long enough to bestow upon me a look of unspeakable irony.

"But *The Times*," I murmured faintly. "Surely *The Times* has something in a different strain?"

"The damning of faint praise, if you please. Listen: 'His expression of fear at the first appearance of the Ghost offered rather a bad augury in the beginning. His acting here was labored and tricky.' Steep praise that, isn't it? His 'em hard, didn't he? Maybe such mullet-heads as that fellow Dobbs will go round hereafter telling people that Behoof is a great actor—that he only needs a truly appreciative audience to bring out his fine points—that he is just burning up to show London what acting really is! There's the verdict which London gives. Didn't I tell you so?"

Really, what was an unprejudiced observer like myself to conclude? If it had been simply the unsupported opinion of two bitter partisans, I might have drawn a line midway between their exaggerated reports; but here were both Dobbs and Hobbs prepared to establish their respective claims by appealing to the selfsame authorities, and those authorities no less convincing than the leading London journals! Clearly, Behoof had scored a signal success. Clearly, Behoof had achieved a distinguished failure. Or else that *two* Behoofs had simultaneously made their debut in London? Or are there two dramatic critiques, two *Telegraphs*, two *Posts*, two *Standards*, two *Times*es? Or are English critics as fickle as American actors too think?

As a thoroughly impartial observer, I am still sure of one thing, and that is that Mr. Behoof made a failing success on the occasion of his recent London appearance. V. B.

THE FIRST DOCTOR.—Eve was probably the first doctor, as he had patien

THE AMATEUR POET AND HIS FEET.

WRITTEN FOR THE NEW YORK CLIPPER, BY VANDYKE BROWN.

"What beautiful feet!" fair Florence cried
To her lover-poet, as he sat by her side,
And read with an amateur poet's pride
His latest gushing stanzas.
"I think them beautiful, too," said he
With an amateur poet's true modesty;
"The anapæst always has seemed to me
As trippingly sweet as the lancers."

He had talked to her much of rhythm and rhymes,
Of the poets and poetry of various climes,
As amateur poets do talk sometimes,
But this last was a trifle beyond her;
So she said: "Dear Dionysius, my best
Of poets (for I never can read the rest),
Pray what in the world is an anapæst,
And for what is it used, I wonder?"

"An anapæst, love," he replied in a tone
Of wisdom profound, "is a foot which is known
By two short and a long, like the name 'Allitone,'
Accenting the 'tone' as I did;
A dactyl is just the reverse, but for song
The iamb is best—a short and a long—
While the spondee—two long—is apt to be wrong,
Though myself on some I have prided."

Ah, never this amateur poet could find
Another listener so inclined
To follow the wanderings of his mind,
As the fond, uncritical Florence;
And she kept repeating, with charming zest,
"Two short and a long make an anapæst—
A spondee's two long—iamb setting the rest,
Though I used to hold verse in abhorrence!"
Full well had it been for that loving pair
Had the amateur poet displayed more care
When he rose to depart, nor planted the tear
Which choked of a sudden love's daisies;
For in getting upon his material feet
He somehow lost his metrical beat,
And dropped one foot through his sweetheart's sweet
And newest of polonaises!

Now, an amateur poet is all very well
While he sits at the feet of a girl to tell
His love in verse; but inverse is the spell,
However deftly he coils it,
When a foot that is pinched in a No. 9
Trips through a skirt in the latest design
Of Japanese fabric expensively fine,
And, doing so, bootlessly spoils it!

And what were any apology, pray,
To a girl with a ruined polonaise?
'Twas the injured maid who found something to say,
To wit: "If I cared to test, sir,
The rules you have taught me relating to song,
Your feet, I should say, were spondees—too long—
But I find they are more, and your prosody's wrong;
They are spondees—too long—anapæst, sir."

CONRAD PUMPERNICKEL'S HOSS.

WRITTEN FOR THE NEW YORK CLIPPER, BY DIEDRICH SCHNEIDER.

Ja, I shall dold you soom dings all aboud oof dot hoss, mein vriend. I puys him py der oxshen sell, der day vas a veek pefore yesderday. Ja, ja, he vas nise-looging—dot's vot der oxshen mans say; but not peeos vor dot I puy him; you shall see.

"Loog at him, dere's a peauty!" dot oxshen mans oudgry ven der hoss vas prought ond mit der halders. "Dek soom goot loogs py dot hoss, gendlemens, like der gndsoon like der picdure, und vhen he trafels mit his high head und dail he vas der sinegures oof all der eyes, gendlemens. Dere he vas, sound like a nut, kind like der kittens, fasd like der vinds, und vas sieben years age, und vell proke mit der harnesses. Dere he vas, dot peautiful pay hoss. Loog at him, gendlemens, und nefer loog ubon his like soom more." By tam! I hobe dot vas drue dot I nefer don'd see dot kind soom mre!

"You see vor yourselfs vat he vas, gendlemens, und der puyer meks no dalk pack vhen he pought him. Lame? Joost a drifles by der nigh vore voot mit a gorn—gorns haf med me limp before demorrer—dek oof his shoe und bare dot gorns mit a knife, und he vas no mdre lame as I vas. Vell, Oof I wanded dot hoss I vould puy him vor fife hunnerd tollars, mein vriends. Now, how mooch I vas offer vor dot handsome animals? Don'd pid yourselfs dill I dell you, gentlemens. How mooch, now? Gif me der sdarder."

"Dwendy-fife tollars," says one gendlemans.

"Oof I don'd know you vas joking, mein vriend, I vas asdonish mit dot pid. Dwendy-fife tollars vor dose hoss? Vy, I vas offer dot py dwendy-vorty minids, or not py den, vas cheeper as cidy dirt you haf vor noddings. I dinks you no vand dot hoss mit dot offers. Id vas insulds on der animals; but I tek him vor a sdarder."

"Dose gendlemans vas joking, I vade," say soom mans, und der oxshen man oudgry:

"Dwendy-five tollar, gendlemans—on'y dwendy-fife tollar vor all dose hoss und sdyle! Oof dot animal vas vorth dwendy vorders like der mens, he vasd dose offer in der snood? Dwendy-fi—haf I got der dhirty? Dhirty, you say, sir ——"

"I don'd say noddings," say der mans he boint mit his vinger.

"Dwendy-six tollar," pid vone odder mans.

"Ach! now ve haf sdard goot. Dwendy-six tollar I haf der offer vor dose magnificent animal! Shall I got der vorties? Did you pid vorties, Major?" He look in mein eyes sdraighd, und I shek mein head und say:

"Nein."

"Vorty-nine—dhank you, sir. Vorty-nine tollar I bat der offers. Who shall gif der sixdy und tek home der animal? Vorty-nine und going. Vhy, gendlemens, some licensed-fendor vas shall gif you dwo hunnerd tollar vor dot hoss in fife minids vhen he vand him. Going at vorty-nine tollar. Pud on dot odder 'leben tollar," he say do me, "und der hoss vas yours mit a gread pargains?"

"Nein, nein," I oudgry; "I ——"

"Ferry goot, sir; nine it vas. Sixty-nine tollar, und going—going—vhy, gendlemens, dot hoss—joost loog at dot dail how he svitch round—vas cheaper as dose vone dousand tollar hoss. Sixty-nine you vand sooch animals. Sixdy-nine und all tone. Sold do Major—vat your name vas, sir? Sdop dot gerlood, gendlemens!" I vas durned do leaf der tam swindle, you see, und he oudgry dot. "Sdop him! He puy dot hoss vor sixty-nine tollar, und you see he vamoos. He tek dot hoss, or boleecmens dook him in py der sdation-haus. I shan'd pe swindle oof mein dime vor nodding. Nime vor noddins mit me, gendlemens, und der tam rasgals dot pid vor der choke oof der dings, und sdeal mein dime, shall be mek sambles oof py der boleece gourts."

"Led him gone oud," a pig mans dhen say; "I shall give you hunnerd tollar vor dot hoss do you, und led dot bloke baddle oud his ganoes, und pe tam."

"Dhank you, sir," der oxshun-mans say; "but dot hoss I joost sell do dot mans—ja, dot vas him. Vhy for nix gooing sooner as you dit, eh? und pay him vor eighdy-nine tollars der sem as he pought him."

I haf mein ears oben, you pet, und see how I mek dhirty-one tollar sleek like a vhistle, und I say dot nopody vas dreaming of dhee.

"You haf mek vone meestek, misder—it vas sixdy-nine tollar I puy dot hoss vor, und you knock it a down py dot pid do me. I profe dot sell und plaim dot pargains vor sixdy-nine tollar!" Und I dhrow dot leedle py der vront mit mein greenpackers in mein hants.

"Vell, oof you jhafn't got some cheeks I vouldn't say you haf. I dot oxshen-mans say. 'You hear him say, gendlemens, he pid sixdy-nine tollar, und ve all knows he go dwendy petter as dot. Vat you dinks oof sooch mans; dot haf der chances do mek 'lefen tollar, und go peck on dheir pid—eh? I dink I vos joostily do tek dot hunnerd-tollars offer—a, gendlemens? Vell, I shall lose 'lefen tollar I gan't oxbiain bresently."

"Das vas so," say a dozen mens, und der mans dot say he gif a hunnerd tollar, he shek his greenpackers higher as his head, und say:

"Going—going—dot hash gone! I haf joost here got vone hunnerd tollar vor dot drodder, und don'd gare dwo dams vich dook der moneys—berhaps you pen petter tek him, Mr. Oxshener, und dot's ter gread pargain to sdeddle der hash. You git dhis mans dwo tollar, und he gan't gick und vind some vaults aboud id."

"Nein, nein!" I oudgry; "dot hoss was mein vor eighdy-nine tollar, und I proof him py der gendlemens round." You see, I don't mean do pe swindle like dot mit dwo tollar, vhan dhere vas 'lefen in der mek. "Vasn'd dot mein pferd?" I say do der oxshener.

"Vell," he say, "peesness vas peesness, und vat vas vair und py righds der animal vas yours; bud you haf delay der sell und use oop mein dime dhis half hours, und I leaf it oud do der gendlemens bresent oof id vas more as righd dot you bay vor dot hoss minety tollar—ony vone tollar vor der sell peing sixdy-nine und mein dime; und you shall mek den tollar py der sell."

"Cheab enough!" oudgry dwelve or den men; "der roosder haf goot righd do bay fife tollar more as ninety-nine," by tam! mek dot tollar, eh? Und vone mans say: "I gif hunnerd dwendy-fife tollar vor dot hoss, bud not do dot roosder."

I don'd vald no longer now, but gifs der oxshener a vone-hunnerd-tollar pill, und der gierk he dook him und say he no vant dhem pill oof sell, und I vait py him, vhen somepody gry oud:

"Tom, you're vanted aboud dot hoss. Der Governors vas vaiting."

Dot vos gry oud do der mans dot shall nought der hose I puy, und he gome oop do me und say, vair:

"Mein vriend, vhen you haf seddles der pills vor dhis hoss, you joost pring him do me py der nexd-door sdables on der righd side hand vhen you goes oud. Mein name vas Tom Collins—und you gome py mein sdables honor-prighd, und oof dot man puy der hoss dot say he gif one hunnerd dwendy-fife tollar vor him, I go haifs mit you, honor-prighd, doo!"

I shek hands mit dot mans Tom Collins, und say he vas der squarer mans as I haf saw dese fife years, I dink so. Vell, der gierk he vas long dimes meking dot sell-pill oud, bud I ged him mid der change lader as dwendy minids haf gone; den dey gife me der hoss, und I gis mein hands py der halders und I leads him avay.

He go lame, bud vat vor I gare, eh? I shall mek den tollar py him, und brehaps dwelf tollar half more as dot; so vor I gare oof he walk lame, eh? Vell, I lead him oud py der nexd-door sdables on der righd side hand und vind a voodenvareshod shere full mit goffins und gaskets. Vhen I ingwire vor Tom Collins und ted aboud der hoss, der mens larf oud more as louder as dhey haf drei vunerals dot day py der grafe-yards.

I say: "Vot vor you larf like tam vool, oud like dot vor?" I vos mat as donner und sbeak dot vay. Vone mans he say:

"Mein poor vriend, don'd let your angry bassions rise by your ear, und I dold you soom dings vich shall safe you mooch droubles—more as you nefer haf soom day oof your life vor fife year, brehaps."

Und I ansy: "I don'd gare vor dot; I loog here vor Tom Collins; he vas a gendleman!" Dhen dhey larf oud like tam vools again, und dot mans say:

"Mein vriend, you hai peen solt; dhey haf blayed id ondo you; id vos a pud-oop jop py you—unnerstand? Ned you dold you, der oof you loog vor Tom Collins you vears vour poots oud und der shoes mit dot hoss, und you hafn't vind him already. You vound vorty tousand mens dot seen Tom Collins joost dree minids pefore you gome, und dhey send you here he vos, but he vasn'd dhere; und you trafel vrom bell do Hopoken, und you nefer shall vound dot Tom Collins by dree minids, eify dime! Und der reasons oof id vas, it vos a raggit, you know, und dhere vasn't no Tom Collins; und dot's vat der madder vas mit Hannahs!"

"Bud I haf saw dot Tom Collins not more as dwendy minids pefore," I say.

"Vell," he says, "you vill saw him pehind alvays now, und nefer vone dime pefore again. He vas der gapper und rober in mit dot Beter Funks oxshener, und you vas solt oud glean. You go py dot oxshen shob joost now, und you saw not der same oxshener nor der same mans dhere—sure. You haf peen swindle, bud I advice you don't go dhere und doid 'em dot, und got pounced."

Vell, how you dinks I veels when I hear dot, eh? Vell, not like der gay sunvlowers. I don'd subpose. Like vone tam vools dot don't know vell mit do led pad enuf alone, I goes in py dot oxshen place, und sure it vas not der oxshener; dhere vas anodder vone, und der mens vas odder mens, doo.

Dhen I say I vas swindle und dead sgin py dot place mit dot hoss, und I shall haf mein monies pack gwicker as lighdnings, or der laws haf der gomblains mit der place. Donner und blitzen! I haf say dot joost ond mein ibs, und gwicker as you say boo I vas vired oud mit dot hoss by der sdreed. Py tam, bud I vas matter as a horned's nesd, und hund vor der boleecer und dell him how I hai got der svindle und dead sgin py dot hoss-oxshen games, und he says:

"You Dootch tuffer, you svim oud mit dot crow paits, or dot Pergh he be here sooner as fife minids und gill dot hoss und got you six mondts py der island. Petter as not gome round here more dimes und pad injuries on resbectable mens vor selling hosses they nefer haf sell you. Der besd dings you do mit dot olt blug vas tek him py der tocks und sot him mit der wasser vor vone eel-drape—you got blendy eels dot vay, Dootchy. You got, now, or I run you in vor der plackmail peesness!"

"Vell," I say, "dhis vas a nice go, py tam!" und lead dot hoss avay by a vrend oof mein sdables, und dink I mighd got him sold vone day und pe hunks mit der tam oxshener. He go slow on drie legs, und burty near he jerk mein arm off py der shoulders efry dimes he tek a sdep une lifd oop his tam head!

Vell, I geep dot hoss dwo days, und dhen I vind oud somedings he haf py his tam podies dot I no puy mit him; bud dot don'd gif me some bleasures do vound oud dose dings.

Dot hoss—mein Gott in der himmels! dot hoss he vas more as eins, zwei, drei hoshidals mit drosbles und dings, und gomblains vor der doctors. For vone dings he haf der clanders, der doctors say. Dhen he haf der gronic sbavins, und he hat der ring-pones, und he haf der gwarder gracks, und he haf der vounders, und he haf der pots, und he haf der bink eyes, und he haf der gribbers, und der teufel don'd know noddings he don'd haf; und mit all dose dings he roar oud like sieben teufels py der sdall, und ead oop der mangers like id vas oads!

I beetch him py a vagons, und dink I drife oud und mighd solt him vor somedings do somepodies: bud a mans dot say he vas ovviser py der S. B. X. Y. Z. Sociedies, or somedings like dot, he say:

"You drife dot hoss a plock und I dook you in, und you got drei mondts sure, und der hoss go vhere der dead hosses go py Parrens Island."

"Mein Gott!" I say, "vat I shall do mit dot hoss vor mein monies I vas swindle oud? I know," I say. "I shall go saw der Mayor oof der cidy py der Cidy Halls, und see if he do me der righd dings."

Vell, I go lasd mornings, und der Altermans of dhis vard he inderdoos me mit der Mayor, und I dell der sdories oof der swindle games I vas blayed mit, py dot hoss-oxshen shob, und I say:

"Mister Mayor, your Honors, I hai gome vrom der Faterlands do sday py dhis countries vor life, und pe good cidizen und voders oof der New Yorker Cidy, und shall vode py your name der nexd voder day, or you do me der righd dings, Mister Mayor. You haf righds do brotect der honesd cidizen, und vhy Conrad Pumpernickel no haf dot brodect, eh? I vas sgin py der New Yorker tam rasgal oxshener, und vy der New Yorker Cidy shan'd do me der righd dhings, eh? You got me mein monies, Mister Mayor, und I shall do der resd oof him meinselfs. I busd dot oxshener py der snoods! Und oof I efer saw dot Tom Collins I gick der tam sdufflns oud ——"

Dost dhen der Mayor say vat you dinks do der Altermans, eh? Veil, he say: "Vas dhis roosder soom oof your barty, Altermans? You petter as anydings pud him py der ice und led his head got gooled away not so hot as id vas!" Dhen he say do me—he no dink I hear vat he say do Conrad Pumpernickel. Und vat vor he tek me vor peside, vhen he say: 'Gall der nexd veeks pefore lasd at 4 o'glock, eh? Vhy, he tek me vor vone pig tam volks—dot's der vanders mit Hannahs! Bud he pe tam! I chenge mein bolidics py der odder barty, und don'd you vorget id. Der Mayor he tek me vor a snoozer, eh? Und ask oof I vas some oof your barty, eh? Vell, I vasn'd, und don't you pelief id—and dot meins name vas Conrad Pumpernickel. Und vat vor he tek me vor peside, vhen he say: 'Gall der nexd veeks pefore lasd at 4 o'glock,' eh? Vhy, he tek me vor vone pig tam volks—dot's der vanders mit Hannahs! Bud he pe tam! I chenge mein barty, und see how he like dot? Und *you* see how it vas vhen der voder-day gome again. You vill pe py der bolls dhere py, und pe ferry sveed, und say: 'Gome, dook someddings, Conrad, mein goot vellers. You und me haf peen long dime vriends, und I dinks oof you more petter as oof soom mans, Conrad; meck no mistek.'"

Und I say: 'Dot vas daffies mit a sdick, Altermans. Vas dhere someddings vhite in mein eyes, eh? I vodes der odder barty, und pe tam mit you!"

Dot's how I gif dot Altermans der pack cappers, Diedrich—vat der Yanks say: "Hell Golumpius in dred Gannes!" Ja, I dink so. I know vat I vas vor, vat refenge I vill got. I dell you, Diedrich: Vhen dhis sem nighd haf gome, I lead dot hoss py der Cidy Halls down, und lead him oop dhem marple sdeps und died him py der iron gades; und dhere I leaf him mit all dhem clanders und bink eyes, und tisgrace py der New Yorker Cidy dot her honesd cidizen haf peen sgin by tam svindles, und der Mayor gail him vone roosder, und der Altermans say dot vas all righd, Nickelpumper.' Ja, py donner und blitzen, I do dot sem dings, Diedrich. You shall see how I got sgware py der barty."

Und dhis vas Conrad Pumpernickels' sdory oof his hoss drades. Dot he lead him py der Cidy Halls down to he ditn't, bud dot vas on hoss' nsvorstands, und not der vaults oof Conrad. Der hoss he tek a dumble goming py Chadhams square down, und he rise no more mit all dem dings he haf py his pody; und dhere he leaf him, dot Conrad.

Aboud a veek vas gone, und he didn't saw no Mayors, but vone "neelers" der Altermans blayed vor chokes.

CLIPPER SONGS:

"OF THE PEOPLE, BY THE PEOPLE, AND FOR THE PEOPLE."

Sweet Essie Aileen—Song and Chorus.

WORDS BY CHARLEY RUSSELL—MUSIC BY PHIL. P. KEIL.

[*Copyright Secured.*]

Sweet Elsie Aileen, I'm dreaming of thee—
In vision the face of my darling I see;
The hour is late, and the silvery light
Of moonbeams is fading the mantle of night.
The song birds are all to their nests in their nest,
And zephyrs are singing the roses to rest;
The dewdrops are falling on hillsides and lea,
Since Elsie, my darling, I'm dreaming of thee.

Chorus.—Sweet Elsie Aileen, I'm dreaming of thee,
And wond'ring it ever you're dreaming of me;
The queen of my heart you shall ever more be,
Since Elsie, my darling, I'm dreaming of thee.

My light-hearted Elsie, the song-birds will wake
To sing sweetest carols again for thy sake,
And when the first smile in the sky is grown old
And morning is waving her banners of gold;
The flowers will spring from night's dewy embrace
To catch the first glimpse of your beautiful face;
And now they are sleeping on hillside and lea,
And dreaming of Elsie, love, dreaming of thee.
Chorus.—Sweet Elsie Aileen, etc.

Tell Me, Is My Papa Dead!

INSCRIBED TO THE LATE SEAMAN S. PETTIT'S SON, BY WILL E. DELMORE.

Mamma, take me to the casket:
Tell me why does papa sleep?
Why he lies so cold and silent,
And, mamma, say why do you weep.
He left me but a little season,
His hands now clasped together are;
And they say he's with the angels
Up above the earth so far.

Chorus.—Mamma, why is papa sleeping,
Why does he not raise up his head?
And, mamma, tell me why you're weeping—
Tell me, is my papa dead?

Child, thy papa's only sleeping,
And he'll wake in heaven above—
There, among the holy angels,
He'll find perfect rest and love;
But cheerful be and clear;
Be true, like him, and brave of heart—
So, when God calls you to His home,
You'll meet him, nevermore to part.

Nyack, N. Y., Nov. 8, 1880.

The Dandy Dancing Couples.

WRITTEN BY BARNEY FAGAN, AND DEDICATED TO THE K. H. K.'S—DALY BROS., EMERSON AND CLARK.

Hi, hi, hi!
While we tell you what we know
'Bout our home 'way down in Georgia,
In the lowlands low,
What we hunt de coon and possum,
What de darkies about and prance,
What we jig out and shuffle,
Join together in the dance;
But when my Sue and I
Would jump upon the floor,
Such a-getting to de bush
You never saw before.
The coons hunt their nests—
You'd laugh to see them hustle
And clear the cabin floor
For the dandy dancing couple.

Chorus.—Shout, shout, while we dance (*sym.*),
Play up de music while we sing (*sym.*),
Git de boys across de floor,
Git de couples on de floor,
M—m—hu—see de nuggers wing.

When de dance is over
Den de feasting

CEMBER 4, 1880.

	Goals.	Touchdowns.
.....	13 to 0	5 to 0
.....	1 " 0	1 " 0
.....	0 " 0	0 " 0
ard	2 " 1	0 " 0
lia	3 " 0	2 " 0

wo games and had one drawn out
Princeton has won one and had
of two played, Harvard has lost
e out of three played, and Colum-
n of the games thus far played,
to meet Princeton. Yale has
nd 6 touchdowns in her games to
goals and no touchdowns.

ASEBALL.

ATTERIES OF 1880.

" of a professional baseball team
own to be the regular teams of
chers, who play together with
e with and knowledge of one an-
ties as to cause them to work like
ir of horses. The time was when
new catchers used to face each
ncement of each season's play;
icy of keeping a well-practiced
season after season has taken
old plan, and the result is that
ere pitcher and catcher of a
have a regular and efficient
echnically known as the "bat-
ne. Club-managers have learnt
ence that a pitcher must have
t him, if all his skill is to be
rought into full play. A catcher
support one pitcher admirably,
nother pitcher's delivery he may
A pitcher, too, may have a first-
ind the bat, and yet find him an
full success, owing to a lack of
y together. A catcher cannot at
he peculiar style of delivery of a
at the inside business of his
in pitching. All this has got
ing and practice, not as two
but as a team in themselves—
t we designate a "battery," a
machine, which pours in its
effect on the opposing ranks.
erence which marks the distinc-
am and a mere picked nine also
ery" from a mere pitcher and
. A well-trained battery works
e apparent thought and move-
certain signs agreed upon be-
yers which no other players or
gnizant of. It is by these signs
gic movements are governed,
cher can let his catcher know
to send in a ball low or high, to
left, fast or slow, with a curve
to hold for a throw, etc., etc.; and
ake his pitcher aware of the time
particular base, or when to send
ball or one either wide of the plate
judges his batsman, and it is by
m of interchanging signals that
to outwit the man at the bat. But
long practice and training to-
chers and catchers begin to work
month's play in their positions;
a whole season before they
other's peculiar tactics. It
of this team-work together that
to engage pitchers and catchers
t singly. Everyone knows how
Clapp worked together in St.
rs ago. Bond has never had a
as well as Snyder. Flint's good
an enabled the latter to run up
e high figures of 1880. Holbert
good team, and so did Kennedy
and Gross and Ward. All these
be together in 1881, and the
them together is unquestionably
se managers who fail to follow
stem will find themselves out in
e notice that in the construction
e clubs are following up Anson's
double batteries. Chicago not
fine team McCormick and Kee-
olan and Clapp. These will be
—that is, if Nolan submits to
udgment, and trains up to
gh and Bond can, the latter, be-
battery in Whitney—of San
easley. We know nothing of the
ll have good support behind the
s gone in for the double battery.
and Irving. If they will all
y expect to be near the goal next
e team can stand the pressure of
ithout breaking up, to a more or
regular batteries and a reserve
a bit too much. Chicago had
Flint, Kelley and Williamson,
in demand.
nuch of the League battery work
ve did see gave us a most favor-
the pitching of White of Cincin-
ovidence, and Foley of Boston.
tiest displays of pitching we
ason was in the game in which
the Clevelands on the Polo
er. Ward, too, did some pretty
e Metropolitans, and certainly
worked together with excellent
y did grow at each other terribly.
ly a remarkable pitcher for a one-
over, he is a good strategist. Der-
igent work in the National nine,
pported by Baker except in the
ential of three games, not as two
but as a team in themselves—
we designate a "battery," a
machine, which pours in its
effect on the opposing ranks.
erence which marks the distinc-
am and a mere picked nine also
ery" from a mere pitcher and
. A well-trained battery works
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certain signs agreed upon be-
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double batteries. Chicago had

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canada, must be prepaid, otherwise they are not forwarded.

Letter received for week ending 5 P. M. MONDAY, Nov. 29.

LADIES' LIST.

Anderson's Manager, Mary
Abbott, Hattie (of Werner's Co.)
Adams, Mrs. Sarah
Arlington, Lou
Armond, Arsena
Bernard, Mary (of Giles' Co.)
Bernard, Mrs. Rolla (3)
Bernetta, Millie
Booth, Emma
Batchelor, Mrs. Pauline
Barnes, Maude
Baker, Mrs. Hattie
Beaumont, Stella
Baker, Mrs. S. J.
Bond of Raymond's Co.)
Bond, Jessie (of D'Oyley Carte's Co.)
Bernard, Mrs. Mary
Cole, Mabel
Cole, Clara
Cannon, Mrs. E. M. (of Criffo Club Co.)
Crosbie, Mrs. Arrah (2)
Carleton, Irene
Chridale, Mrs. C.
Cordello, Mrs. Chas. W.
Clarke, Adele (of UncleTom'sCab. Co.)
Carroll, Mrs. Veronia
Carroll, Jennie
Cardigan, Cora (3)
Duclos, Nina
Dennis, Lizzie
Douglas, Mrs. James
Dunn, Martie
DeBar, Blanche
Dennes, Lizzie
DeVoy'Sisters, The
Duncan, Pearl
Ettie
Ezelle, Mlle.
Engle, Jennie
Frieth, Mrs. J. W.
French, Kittie
Foster, Maggie
Forrest, Adia
Grinnell, Hattie
Bonnie (Grinnell, Hattie)
Grinnell, Mrs. A. (2)
Gerard, Dollie
Gerard, Mrs.
Hill, Marian
Harrison, Alice
Hyers Sisters
Haslam, Hulda
Jester, Mrs. Bessie
Kirwin, Minnie
Kent, Nimmie (of Leavitt's Min. and Co.)
Leigh, Maude (vocalist)
Leonard Sisters
Lee, Minnie
Lee, Gussie
LaVerde, Mrs. C. M.
Livingston, Annie
Vivian, Imogene
West, Mrs. Jeo.
Wesner, Ella
Whitney, Mrs. F.
Watson, Rose (of Waldman's Co.)
Wilson, Carrie (vocalist)
Wade, Jennie
Watson, Dolly (of Warren Sisters)
Wombold, Lottie
Ward, May
Watson, Rose
Zoe, Mlle.
Milton, Mary
Macarte, Mrs. Josephine
Norton, Kittie
Prestige, Fannie
Price, Bijou
Putnam, Katie
Reynolds, Fannie
Robertson, Agnes
Reynolds, Mrs.
Clara
Ridgeway, Alice
St. C., Miss C. (2)
Seymour, Mattie
Sarvens, Mrs. H. P.
Sleepley, Mrs. Hattie
Summerfield, Susan
Shanley, Josephine
Sinclair, Amy (2)
Swain, Carrie (vocalist)
Smith, Alice (of Pastor's Co.)
Sheppard, Mrs. (of Coup's Circus)
Sears Bros. (musical pirates)
Sangdon, W.
Sherford, E. (of F. Stowe's Circus)
Stickney, Robt.
Seymour, Ed. F.
Seymour, O. T.
Stout, Geo. C.
Shepard, Steve
Sheridan, F. (of Sheridan Bros.)
Showers, J. J.
Thompson, John (manager)
Talbert, Ed (of Mayo & Talbert)
Titus, Geo. B. (2)
Thompson, Wm. J.
Vampier, Jean (2)
Vampier, The (2)
Vircomb, Walter
Vincent, Jas. C.
Van Hoegen's Circus, Agent
Vance, Harry
Valentine, Harry
Williams, John A. (2)
Woodburn, L. W. (5)
Woodson, Harry
White, Sam'l
Whelan, M. M.
Ward, W. (with R. W. Fox)
Woods, Abe (clown)
Wilson, J. (of Co.)
Wood, John A.
Williams, Bennie
Williams, H. A. B.
Wade & Bidwell
Waters, O. (of John Robinson's Cir.)
Wilson, Mrs. (of Bobbie-Headed Woman Co.)
Wyman, Harry (tight-rope)
Whitney, John P.
Werner's Belle Ringers
Wood, W. (of Harrison & Wood)
Warren & DeRock
Ward & Lynch
Wilson, Rich (3)
West, W. (pantomimist)
Wilson, Rich (3)
Wannamacher, Henry
Wylie, Billy (6)
Zegrino, Juan
Zeltner, Grimaldi

GENTLEMENS' LIST.

Abbey, Henry
Ashton, J. B.
Arlington, Billy
Avery, P. (of Avery & La Rue)
Anderson, Chas. (third "Billy")
Andrews, Chas. (6)
Atkinson, A.)
Alfredo, Louis
Allen & Hart
Adams, Chas.
Alberman "Bris")
Arnold, G. W.
"Brass Band" (4)
Boothby, Dave
Barrett, Bros.
Barret, Danny (3)
Brazilian, L. L. P.
Boyton, Capt. Jo.
Buckley, Harry
Burgess, R. S.
Barry, John (equestrian)
Bidwin, Prof.
Byron, O. Doug
Benton, C. H. (of Bentz' Minst.)
Bentley, Chas. E. (2)
Bly, Prof. Van Beuren
Bogle, Thos.
Baily, Jas. J. (2)
Bell, Frank
Batchelor & Doris (2)
Bancroft, H. C.
Burgess, Cool (2)
Bohea, J.
Bailey, Geo. F.
Brasbury, J. H. (English p. o. mark)
Bartine, Sig.
Barton, H. C.
Castello, Dan
Collings, H. (of Otto Comb.)
Curtis, W. D.
Caldwell, Chas. (2)
Connors & Shand (3)
Carey & Mack
Carroll, W. F.
Collins, O. B.
Cooper, T. (of Cooper & Jackson)
Carroll, Zack T.
Carroll, Wm.
Crandall, Harry
Cecil, Prof. A. A.
Cramer, Frank B.
Charles, Frank
Carroll, W. (care The Niaccos)
Cranell, C. (of Howorth's Htb.)
Cooper, James
Coup, J. C.
Canaby, Rich'd
Crossen, Jas. F.
Chaplin, G. D.
Clarke, Kit
Chandler & Eastwood
Cox, J.
Dixon, Andrew
Davenport, Jas. (of Forepaugh's Circus)
Dane, Harry
Daremon, F. (of Carner's Co.)
Dyrnum, Jos. O.
Dunn, Thos.
Diamonds, The
Four (3)
Davis, Alex
Desrent, Clarance
Dentel, Tony (2)
Derr, Howard
Duncan, Albert
Darrington, Bros. (3)
Diamond, Harry
Dibois, ——
Dingman, R. S.
Denport, Harry
Dinsess, John A.
Dixon, Geo. (of Welsh & Sands' Circus)
Drayton, Chas. & Bella
Dyckes, J. W. Fla. (manager)
Eagan, Louis
Eino, D. C.
Ellsworth & Morton
Edwards, Cris N.
Elsworth, Jas.
Fitzgerald, J.
Fleury, Fernando
Franckum, Geo. W. (2)
Fiske, A. W.
Fuller, Chas. (circus-agent)
Foote, Commodore (2)
Finlay, Chas. E.
Fay, John F.
Frayne, F. J.
Ferguson, J.
Ferguson, Barney 6c.
Ferguson, R. V.
Foster, H. (Ghost Show)
Frank, Louis
Graham, Harry D.
Gregory, Chas.
Graham, Jas.
Granger, Tom
Goldie, Frank
Green, Ben
Gale, Geo.
Gibson, J. (of Gibson & Bonny)
Goodwin, James
Gales, Thos.
Graves, (of Stickney's Cir.)
Gardner, G. (of Robinson's Circus) (2)
Gardner, Chas.
Gibson, J. (of Gibson & Binny)
Gray, Stanley
Gibler, L. J.
Glidden, Chas. (7)
Gale, Walter
Hinds, Sam E. (2)
Hodge, T.
London Show)
Hotto, Harry
Harrington, John H.
Houghton, Major (of Welch & Sands' Circus)
Hunt, Chas. F.
Howorth, John
Herbert, Fred
Hart, Dan (late of Waldman's) (3)
Hopper, Jerry (of Stow's Cir.) (2)
Healy, Dr. (manager) (2)
Hill, Geo. A. (late Stars Co.)
Hyatt, Frank
Hemet, Henry (of Oak Co., Manager)
Huber, Lewis (musician)
Harrington, J. C.
Hoey, A. B. (2)
Haley, J. (of Harford Co.)
Howard, W. (of Stickney's Cir.)
Juvenile Quartette (4)
Johnson, J. P. (manager)
Jones, —— (late Creiton & Jones)
Jeffries, W. L.
Kiraly Bros.
Krager, James K.
King, Chas. H.
Kries, J. W.
Keyser, E. (manager Bijou Co.)
Kaine, Geo. (Hebrew)
Knight, J. S.
Kiraly, Bolossy
King, Wm.
Lewis, J.
Lansing, Wm.
Lester, Harry
Levantine, F. F.
Lawrence, F. (of Lawrence & Schmidt's Cir.)
Lay, E. (Electric-Light Comb.)
Leavitt's Min. and Co.)
Lennox, Walter
Leech, H. J.
Laurence, Fred
Munio, Natale
Mendelson, Chas.
Mackey, John
Marr Bros.
Marshall, Al Minner
Moore, Mrs. T. (p. o. mark London, Eng.)
Malsch, Mrs. Lillian
Moriaccbi, Mlle.
Mendelsohn, Maria
Morton, Mrs. Blanche
McDowell, Alf. (2)
Marsh, W. L.
Nevars, Sig. (ventriloquist)
Nibbe, M.
Nunn, W. (of Nunn Bros.)
Nunn, G. (of Nunn Bros.)
Nelson, Ned
Northrup, Chas. L.
O'Bryan, Geo. (of Lingard Burlesque Co.)
Price, Edward
Perry, Magrew, Curdy & Huges
Pike, Harry M.
Pollard, W. S.
Perkins, Frank L.
Poe, —— (clown)
Pharazyn, Prof.
Palmer, Fred A.
Pusey, Ed. E.
Park, W. R.
Pearsall, W. H.
Phillips, W. F.
Pease, Harry
Quigley, Jos. (musician)
Randolph, J. (late of Taylor street, Chicago)
Roach, J. H.
Robson, Burt
Robinson, Jas. (of London Circus)
Richmond, Jas. (musical writer)
Robinson, Jus in
Ridley & Reede
Roberts & Son (clog-dancers) (3)
Rice, Col. J. H.
Rambsbrook, Harry
Rondell, The Three
Runter, A. (of Robinson's Circus)
Ronaldo, Harry
Rice, C. (late with Orrin Bros. Havana) 15c.
Richmond, Harry
Rhodes, Geo.
Ronaldo, Harry
Ripleys, The
Sheridan, Mike
Schiff, Dave
Swonsbourne, W. W. (2)
Sheppard, J. S. (5)
Sturges, Jas. A.
Sylvester, Ed. F.
Sexton, M. C. (leader)
Stephens, Constantine
Stephens, F. (of Stephens & Hart's)
Sheppard, W. (of Coup's Circus)
Sears Bros. (musical pirates)
Sangdon, W.
Sherford, E. (of F. Stowe's Circus)
Stickney, Robt.
Seymour, O. T.
Stout, Geo. C.
Shepard, Steve
Sheridan, F. (of Sheridan Bros.)
Showers, J. J.
Thompson, John (manager)
Talbert, Ed (of Mayo & Talbert)
Titus, Geo. B. (2)
Thompson, Wm. J.
Vampier, Jean (2)
Vampier, The (2)
Vircomb, Walter
Vincent, Jas. C.
Van Hoegen's Circus, Agent
Vance, Harry
Valentine, Harry
Williams, John A. (2)
Woodburn, L. W. (5)
Woodson, Harry
White, Sam'l
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Wilson, Rich (3)
West, W. (pantomimist)
Wilson, Rich (3)
Wannamacher, Henry
Wylie, Billy (6)
Zegrino, Juan
Zeltner, Grimaldi

ANSWERS TO CORRESPONDENTS.

(With a view of relieving the pressure upon our regular "Answers to Correspondents" column, we propose to insert here all replies to questions relating to amusements, of a personal character, which cannot be found room for in our regular columns, and should be written on separate slips of paper from those asking for information concerning advertising, subscriptions, etc., which will be replied to by mail or telegraph, to any question that we may have reason to think involves a dispute between individuals. All such will be answered publicly, through our columns.—ED. CLIPPER.]

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

To Our Authorized Correspondents.

In the interest of economy, we request the combinations upon *separate pieces of paper*, instead of embodying them in your letters.

F. W. B., Louisville.—1. We have space for neither the original cast of "Hazel Kirke" nor a sketch of W. J. Ferguson. It was announced about five months ago that they were going to get married. We have not seen an announcement of the marriage. 2. It is not within our province to say whether or not any of the ladies mentioned are married. 4. The Big Four were for quite a while Smith, Waldron, Horton and Mayhew. The quartet have been variously made up within the past three or four years. 5. Miss Marie Jansen has not been on the dramatic stage long. She is a Boston singer. 6. We cannot tell you if Bernhardt will certainly visit Louisville.

S. A. Y. Y., Philadelphia.—1. W. J. Scanlan is in the land of the living. When he is performing you will see his name mentioned in our amusement columns. Watch the same for Cronin or Sullivan. 2. J. K. Emmet is liable to play in this city some time, but not in the Park Theatre, Philadelphia. 3. Harrigan and Hart have travelled in variety sketches of two kinds.

Prescott.—Yes, it will prevent. It will be necessary for us to enter into a search to find out if Emilie Melville played on "Arrah-na Pogue" in 1866 or 1866. She was then playing in drama of that class. Dan Gorman, the Comedian, is an Irishman; and it is likely that she has danced the barndoor jig in a dozen different places since 1859 or thereabouts.

PHILADELPHIA.—We answered a similar question, which was from the same city, a few weeks ago. We have a faint recollection of having seen the feat done twenty-five years ago or more, but cannot be positive. Of late years, Mollie Brown has done it frequently, as we are informed.

N. S., Chicago.—1. Sam Rhinehart the clown retired from the profession last year, and we are not prepared to say that he has come in sight. 2. We do not know. 3. No answers as to circulations of newspapers, wealth of individuals, salaries of specified performers, and such private matters.

C. W. S., Lansing.—1. There are several such schools, in the sense that almost every teacher regards his little class as a school. The terms vary considerably. 2. We do not know who is the oldest actor, nor who is the oldest actress.

Q. C., Springfield.—It may be all true; but we long ago got through taking mere words for the genuineness of performers or the originality of performances. A letter from Thomas Maguire of San Francisco would settle it. Meanwhile, we shall give the matter due consideration.

W. L. B.—Dave Carson has been a manager in India for about twenty-five years. He left here for Australia, as far back as 1853, and did not get back until 1866. That was his first trip to India.

TRANSIRK, Morristown.—1. Charles M. Connolly, who can be addressed in care of this office, could write such a sketch for you, if he would. 2. Address Dexter Smith (who is probably in Boston) in care of THE CLIPPER.

J. W. L. S., Walla Walla.—1. Sarah Bernhardt is not a Prima-donna. It is not positively known to us that she will visit the Pacific coast.

P. S. W., Baltimore.—The New Mastodons have not yet appeared in this city. They were organized but a week or two ago.

BROOKS, Pittsburg.—Due announcement of the appearance of either in your city will be made in the Pittsburg correspondence of our dramatic columns.

Mrs. G. L. F., Florida.—We have not the route, if you have not seen it of late in our dramatic columns. See J. B. Ashton's card in this issue.

MOBILE.—1. Edwin Booth and Jeanie Bruton Booth are the sons of the great Junius Brutus Booth. 2. We are supplied.

B. P., Shamokin.—It is purely a matter of taste. You can introduce variety specialties into the playhouse scene in "Hamlet," for that matter.

D. L. C., Indianapolis.—1. Address her in care of THE CLIPPER post-office. 2. We know nothing of the lady.

LITTLE MAC, Hoboken.—Sims Reeves did not sing in this city in the Spring of 1878, nor has he ever sung anywhere in this country.

PIT CHIEF, Kansas City.—No; but, if agreeable, you can send us the names of the people opening and closing at your house every week.

J. L. B., Richmond.—See elsewhere for the advertisement relative to the consolidated shows of P. T. Barnum and J. A. Bailey.

J. P. D., Allentown.—Miss Jane Coombs is every now and then before the public at the head of a traveling combination. Her manners by mail.

J. L. L., Detroit.—For fifteen cents apiece, "Richelieu" and "The Lady of Lyons" can be got through addressing Ed James, whose card see.

C. B.—Frank B. Adams, the exhibition billiard-player, was born in Norwich, Ct.

O. F. S., Providence.—We are not advised as to their salaries.

F. W. B., Boston.—We do not furnish addresses. Write to him in care of THE CLIPPER.

J. R. S., Fall River.—Miss Fanny Davenport is the daughter of Mrs. E. L. Davenport.

TAXOS.—1. A letter so directed ought to reach. 2. We know of no book on the origin of minstrelsy.

J. M. C., Pine Bluff.—Goss and Fox have been at the Theatre Comique, this city, for a long time.

O. H. P., Kalamazoo.—We have no space for such republications, and do not answer by mail.

F. H., Pittsburg.—Jed. J. Bruno was formerly of Johnson and Bruno. The latter has since had another partner.

T. E. M., Meriden.—Address any of the music-publishers who advertise in THE CLIPPER.

W. A. R.—There was no play being performed when the New Bowery Theatre was burned down.

F. H. C., at Erie.—Harry G. Richmond is not dead.

INTRODUCTORY.

MONDAY, Nov. 29, '80.

How do you all feel after your Thanksgiving frivolities? All right up to the present time? We hope so, at least. The occasion was not all that could have been desired, the intense cold of the opening days of the week having given place to clouds and snow and general uncomfortableness, and this unlooked-for condition of the weather dampened somewhat the ardor of theatre-goers, and interfered with that general attendance which usually makes glad the hearts of managers on that auspicious day; so that there was not quite so much difficulty in ciphering up the sum total of the receipts as the hardworking and indefatigable treasurers have been accustomed to. In those cities where the weather was pleasant and holidayish the people thronged to nearly every place of amusement like vast assemblages scrambling for free-turkey-lunch. Our very theatres seem to have had the cream of the business, the habitues pouring in like a newly-organized Spring freshet. But take it all in all, bye-and-large, the beautiful smile which flushed the managerial faces told a tale of the joy they felt when the chimes of midnight rang out Thanksgiving-day. [There were no chimes of midnight. We merely ring them in to round off a nicely-formed sentence.] Peace and plenty reigned throughout Maryland, and thankswere generally offered than we are likely soon again to hear; and "Now I lay me's" were said with a vim which shows what a hold the adult mind has upon the prayers of a past juvenile age. So closed November 25, 1880. The cold season has started in ahead of time this year, the closing week of the eleventh month catching us with our dusters still on and our ulsters yet in the keeping of prudent mothers and wives and other fellers. Ice formed thicker than a good many wafers, and the skaters of the period cast many a wistful eye towards the Central Park and other ponds where skating affords the pleasant and manly form of exercise and recreation; but the snow came and spoiled the sport. Some prophet in our midst has predicted that we are to have twenty-two snowstorms this Winter. Could our theatrical managers lay their heads together and devise some unprofitable prophet, they would probably kill him, for if there is anything they are utterly opposed to it is sleighing and skating. If they had the power to make our laws, snowstorms and ice would have a very poor show in this city; for weighing the sum of our indoor amusement and freezing weather freezes out the alleged supporters of the drama, legitimate or otherwise. So, *vive la* neuralgia and *la* pale orb of night, and *absit* the beautiful snow and its satellites! [A portion of this sentence, it will be observed, is in French, and a portion isn't.].....Passion! Reflecting upon the prior suggestion made by THE CLIPPER, Manager Abbey has decided to declare off the projected "Passion Play," and return it to the place and to the parties whence it came. *And we did it all!* For the which we are entitled to that praise which should be the reward of every good action of our lives. One thing has been accomplished by the agitation of the "Passion" question: it has developed the religious fervor of the people, and brought to the pure light of day the fact that high and low, rich and poor, are opposed to the mixing of good and evil, and to the presentation of revered things upon the unsacred boards of a public playhouse. There was no such widespread piety in the olden time, when Passion plays and Mysteries and Miracles were publicly harbored and fostered and formed, and no gentleman to hold up his hand against them. Read the article on this subject on one of our outside pages of this issue of THE CLIPPER, and then give thanks that *you* did not exist in those good old Catholic times. Why, there are one hundred per cent. better than those ancient scallywags, who would be put to death by Mr. Comstock if such impious creatures were living in this religious age. Mr. Abbey did well to respect public opinion and the ring of pure Metal as it had been raised on "The Passion Play." This is partly Irish language, as you will see, where it speaks of ringing down the curtain before it had been rung up. But all dialects are dear to the heart of the public, it is said, all star managers gave their verdict against the prisoner at the bar, and their unselfish reasons were recorded in the public press, free of all expense to the managers. We interviewed a couple of the office boys—who gather round THE CLIPPER Building, and fight for the honor of polishing our shoes—and asked them what they thought of this threatened innovation, and this impending insult to a highly amusing public like that of the city of New York; and, to a man, they denounced it in language scarcely mild enough for the columns of a religious paper. Had Manager Abbey been present at this pollished conversation, he would have been set down upon like the hampered hireling of a hungry horde, and as one who should have died before.

IN MEMORIAM.

Put away his pious play, sirs,
That our Abbey sought to give;
In some far and distant lairs,
With his sacred people it may live.

.....Now that the obelisk is in a fair way of reaching its haven of rest and refuge in Central Park, it is quite certain that Cleopatra, the Queen of Egypt, will be the next arrival. The Ambigu, Paris, has in preparation a dramatization of "Nana." The lady is to appear in tableaux, and we will be the death scene go through all the motions peculiar to small pox. This will be realism that should leave its mark.....Just as Julius Cæsar was in the habit of having an epileptic fit in every person in the ranks. After the company had been drawn up in line, Rebecca Allup emerged from her residence, bounding gracefully into the air, alighting with cold bullion and bearing the letters "S. G." in the centre, which she presented to the guards after a characteristic speech, which evoked nothing but laughter. Primrose and other manœuvres were executed so precisely as to call forth the most enthusiastic applause. They drew up, while the audience were satisfied. As hitherto, they varied the song by the introduction of familiar airs, such as "Hail Columbia," "Hail to the Chief," "Hail Times," "Annie Laurie," "Molly in Our Alley," etc. In the eighth scene we find all of the characters assembled on the Albion boat, and on the church and last scene we find them in the cabin of a North-river steamboat. The salient features of this scene are the explosion of the infernal machine, by detectives, having captured the key to the cipher, find that it is the Florence Nightingale Association; also that *c. s.* do not stand for cavalry service, but for cannelloni stuffed with a mixture of flying shells, etc—a severe fight ensues. Mrs. Allup and Caroline Melrose, during which nearly all their clothes are torn off. The drama ends with a Nihilistap,* and the explosion of one of the boilers, which sends the entire boat, the falling of the entire cabin, the mass of escaping steam, and the drama is brought to a highly realistic end. The piece is destined to have a successful run, if we have not misinterpreted the enjoyment manifested by the spectators. Each character was welcomed like an old friend, and the audible remarks of spectators near or behind each as he or she came in view, showed how familiar the audience were with them. The acting of the entire cast was fully up to their former efforts.

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"PRINCE ACHMET," a reconstructed version of "Horrors," is to be produced by Rice's Surprise Party in Haverly's Fourteenth-street Theatre Nov. 29.

BERNHARDT is to end her season in Booth's Theatre by playing in "Hernani" Nov. 29, Dec. 4 (matinee), "Frou-Frou" 30, "Camille" Dec. 1, "Phedre" 2, and "Le Sphinx" 3.

AT HAVERLY'S FIFTH-AVENUE THEATRE "Virginius" was withdrawn Nov. 27, having attracted a liberal attendance during its second week.

ALL OF OUR THEATRES were liberally patronized Thanksgiving day and night, matinees having been given at all of our Booth's.

"THE LEGION OF HONOR" during its third week in Abbey's Park Theatre was enjoyed by good-sized assemblages.

"HAZEL KIRKE" is now in its eleventh month at the Madison-square Theatre.

"THE MULLIGAN GUARD'S NOMINEE," written by Edward Harrigan and the music composed by Dave Braham, was acted for the first time on any stage in the Theatre Comique Nov. 22, in the presence of a crowded audience, and during the rest of the week standing-room could not be had by late-comers. The plot constitutes the entire entertainment, the brief variety olio hitherto given having been dispensed with. The characters are nearly the same as those seen in previous dramatic versions of the Mulligans' escapades. The Rev. Palestine Puter, who during the past three months is supposed to have been incarcerated on Blackwell's Island, and the Skidmore Guards reappear. The dialogue of the piece, as a whole, is far better than that of the previous versions, and there are many quaint sayings which are likely to become popular catch-phrases. The play was handsomely mounted, most of the scenery having been freshly painted by Charles W. Witham. The view of City Hall Park and several of the buildings adjacent on the easterly side, of a street in the Old Five Points, and of the main cabin of an Albany steamboat, are deserving of especial commendation. Robert Cutler's mechanical effects in the scene, where a man when an explosion of the boiler takes place, was highly effective. Mr. Braham's music is pleasing, and at least three of the songs are likely to win popularity. A foretaste of these and others is given in the introductory overture, which is a capital composition of its class. The chief motive of the piece is the exposition of the manner of conducting political affairs in some of our down-town wards, and it might be added, possibly without exaggeration from the strict line of probity, that in so doing the author has not trespassed into the realms of romance. We will endeavor to give as briefly as possible the thread of the story and the chief incidents of the play, which was cast as under:

Dan Mulligan	Ed. Harrigan
Rebecca Allup	Tony Hart
Captain Simpson Prim	John Wild
rose	John Wild
Rev. Palestine Puter	W. Gray
Gussie von Lochmuller	Harry Fisher
Snuff McIntosh	E. Burt
Humphrey Down	Annie Mack
Caroline Melrose	J. Tierney
Wetmore Cinders	W. West
Oliver Sullwinkle	E. Barrett
August Bimble	H. Sinclair
Walsingham	McSwee-
ney	Michael Bradley
Mrs. Honora Dubin	J. Queen
Major Dandeline Dough-	
nuts	Michael Foley
Dick Dublin	Fred Queen
Tip Maloney	Eugene Rourke
Carl Robecker	Robert Hall
William Cromwell	J. Mealy

THE MULLIGAN GUARDS.

John Wild,	William Gray,
James Fox,	Edward Goss,
W. Merritt,	Michael Foley,
Jas. Fitzsimmons,	George Merritt,
J. McCullough,	John Coffey,
	John Mealy.

The rising curtain reveals a view of the scene at Cunard wharf and a portion of West street, and a number of persons who are waiting to welcome Bridget Lochmuller on her return from a visit to Sligo. Among those already assembled are Officer Sudden, who is disguised as a detective, and who has followed her on account of several secret meetings of ladies having been held at the house where she sojourned in Sligo, and several other women under the English law, to will away her property.....Ex-President Grant took in "Sharps and Flats" at the Standard Theatre on the night of Nov. 24.

.....Isaac B. Sprague, one of the best-known men in the father of three healthy boys with no inclination to Bernhardtism, Sprague used to be a shoemaker, which makes it a wise thing for Lotta to call her play "Zaza Bernette" is the provisional title of Alexandre Dumas' new comedy, which on Nov. 8 he read at the Theatre Francaise. It took him an hour and a half to read it. The leading role, that of Lionnette, is intended for Mlle. Croizette.....On the same date Alphonse Daudet's "Jack" was read for the edification of the actors at the Paris Gaiety.

.....About four hundred candidates for membership of the chorus of Theodore Thomas are organizing in an adjunct of our Philharmonic Society are said to have passed muster.....Langham Hall, near the Langham Hotel, London, Eng., has been purchased by the Agricultural Hall Company, a powerful body of local musicians resident in the British metropolis. It is proposed to reconstruct it at an expense of upwards of thirty thousand dollars, and to fit it up as a first-class club and concert hall of it. To that end the Athenæum, which adjoins it, will be added. Suburban and the Ninth regiment Band on the 27th ult. closed their series of concerts at the American Institute Fair, which came to an end at the same time.....D'Arlaine is playing at the Cafe Cadenne Cobbey House, Paris, does not refer to the article in the Code Napoleon. It relates to a clause in a will.....Mlle. Jeanne Samary, when wedded to Paul Lagarde in Paris lately, already had a child, a fact regarded as remarkable thing for a bride to do in France. But Mlle. Samary is a remarkable actress.....Mlle. Rachel-Weil (Mme. Weyl) in Gossip Row" to a very taking air, quietly appropriates its contents. The sudden appearance of Dan Mulligan and a crowd of ward politicians causes her to take flight. The chances of Mulligan's election are discussed, and upon anyone saying anything hostile to the nominee Dan blows a whistle, and other persons favorable to her, in a comical scene with his own wife, whom he mistakes for a mulatto. During a dance "The Skidmore Masquerade" is sung by the characters, dancing, the masqueraders have gone to supper in an adjoining room, and at the same time the Lochmuller Hussars are trying to break open the door, when the police commissioner arrives, and signals by a district-telegraph machine for the police, who arrive, and in the midst of the confusion arrest four masqueraders. During the scene in the police station the Lochmuller Hussars break open the door, and, in spite of the efforts of the police, succeed in rescuing the prisoners. The seventh scene shows us the police station at the "junction" at the time of closing the police court. It is presided over by a declared elected, and after the crowds clear the streets the sound of martial music announces the approach of the Skidmore Guards. They were clad in a neat and picturesque uniform—dress-coats of white broadcloth, with gilt buttons, trousers of dark-blue cloth, with a white stripe, cartridge-box, epaulettes, and white helmets, the latter with a red cord and a plume of white feathers. They carried handsome muskets of small size, with bayonets fixed. Capt. Primrose's name is seen on a white scroll across his breast, were a great number of small medals, affixed with tricolored ribbons. Rev. Mr. Puter wore the uniform of the Guards, and was also decorated. Overhead when a little boy with the Mulligan Guards on their first appearance in this theatre, and has appeared with them ever since, was seen in the ranks, as tall as any of the men in the ranks. After the company had been drawn up in line, Rebecca Allup emerged from her residence, bounding gracefully into the air, alighting with cold bullion and bearing the letters "S. G." in the centre, which she presented to the guards after a characteristic speech, which evoked nothing but laughter. Primrose and other manœuvres were executed so precisely as to call forth the most enthusiastic applause. They drew up, while the audience were satisfied. As hitherto, they varied the song by the introduction of familiar airs, such as "Hail Columbia," "Hail to the Chief," "Hail Times," "Annie Laurie," "Molly in Our Alley," etc. In the eighth scene we find all of the characters assembled on the Albion boat, and on the church and last scene we find them in the cabin of a North-river steamboat. The salient features of this scene are the explosion of the infernal machine, by detectives, having captured the key to the cipher, find that it is the Florence Nightingale Association; also that *c. s.* do not stand for cavalry service, but for cannelloni stuffed with a mixture of flying shells, etc—a severe fight ensues. Mrs. Allup and Caroline Melrose, during which nearly all their clothes are torn off. The drama ends with a Nihilistap,* and the explosion of one of the boilers, which sends the entire boat, the falling of the entire cabin, the mass of escaping steam, and the drama is brought to a highly realistic end. The piece is destined to have a successful run, if we have not misinterpreted the enjoyment manifested by the spectators. Each character was welcomed like an old friend, and the audible remarks of spectators near or behind each as he or she came in view, showed how familiar the audience were with them. The acting of the entire cast was fully up to their former efforts.

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THEATRICAL AFFAIRS in Boston, Mass., up to Nov. 28, are thus reviewed by our correspondent: "A large audience greeted the return of N. C. Goodwin's Froliques to the Globe Theatre 22, and at later performances of the week the attendance increased. 'Hobbies' was the bill, and, though the cast differed in some respects from that often given before, it was on the whole excellent. Mr. Goodwin, Mr. Bowser and Jennie Weathersby appeared in their old parts, and Alice Burville and Daisy Ramsden (the New York injunction being powerless here) were seen as Constance and Minnie Clover. Miss Ramsden has a much better opportunity to display her abilities than she had with her former associates, and especially in her dancing she was meritorious. Dec. 6 the Bernhardt appears. The programme for the first six performances is officially announced as follows: 6, 'Hernani;' 7 and matinee 11, 'Frou-Frou;' 8, 'Adrienne Lecouvreur;' 9, 'The Sphinx;' 10, 'Phedre.'.....At the Boston Museum 'The Corsican Brothers' proved a seasonable revival for holiday week, and drew good houses, the attendance night of 25 being exceedingly large. It was produced with great care, the cast being good and the scenic embellishments appropriate, though it was given without the aid of many of the more prominent members of the company, their absence being necessitated by the out-of-town engagement of Mr. Warren. The members who appeared were successful in presenting the different characters to evident satisfaction, Charles Barron sustaining the parts of the twin brothers Fabien and Louis; E. B. Graham, Chateau Renaud; William Seymour, Alfred Meynard; J. B. Mason, Montgiron; Nay Davenport, Emilie; and Maurice Strafford (a newcomer), Baron Marcilli. Frank Carlos played Boissee at the first three performances, but on evening of 24 W. A. Mestayer supplied his place. The latter also doubled with Mr. Barron the parts of the brothers with such cleverness that at times it was difficult to distinguish between them. The 'Guv'nor' will be played for the first time in Boston 29.....Lotta terminated a successful three weeks' engagement at the Park Theatre Nov. 27, having appeared during the past week in 'Zip' at the first four performances, 'Musette' at the Thanksgiving matinee, and in 'The Little Detective' 26 and afternoon and evening 27. Barrett's 'Cinderella' Combination appear week of 29, and on Dec. 6 the Harrisons commence in 'Photos,' 'Sam'l of Posen' is to be produced 13, with E. Coutlin in the leading part, supported by Horace Vinton, Harry F. Vaughn, Charles Loveday, Charles O'Brien, Sedley Brown, Lulu Delmar, Albena Oastis, Ethel Grey and Emma Nichols. A change in the local management of this house will be made 29, John B. Schoeffel devoting his time between Mr. Abbey's New York theatres and the Boston establishment, and George H. Tyler coming here as treasurer in place of C. S. McLellan, who resigns.....'Voyages in Southern Seas' during its fifth week at the Boston Theatre has drawn large audiences. It is to be continued till the advent of Mapleson's Italian Opera, Dec. 27.....Manager Stetson of the Globe left for New York night of 25 to ac company and be present at Salvini's appearance in Philadelphia 29.....Kittie Lougee has been ill at her home in Charlestown for the past three weeks, and so precarious has been her condition that her life has been despaired of by her attending physicians.....The report that Clark and Mathieu's Tile Club disbanded in Chicago, Ill., Nov. 20, was only partially correct. The company chose to remain idle for three weeks, instead of running the off night business in the smaller towns of the West, and come together again in Philadelphia in about a fortnight.....H. C. Husted, last season connected with D'Oyly Carte's 'Pirates of Pennzance' Company as business-manager, and J. H. Meech of Buffalo were in town together 22.....Eugene Tompkins has been elected president of the Ace of Clubs.....The 'Legion of Honor' is likely to be done in this city during the season.....Maggie Howlett, a promising amateur, and late leading lady of the Cambridge Comedy Company, has been added to the company which will support Salvini.....A new play by Edgar Bowers called 'The Blue and the Gray' is being looked into by Manager Field of the Boston Museum.....'Salvini,' the new play written for Frederick Paulding by William Seymour, is to be produced at the Boston Museum, is to be produced at the Fifth-avenue Theatre, New York, in January next.....Courtney Langdon, the last of the Harvard students who assisted at the first night of 'The Voyagers' at the Boston Theatre, and who was arrested on his way home for carrying away a grocer's sign, was found guilty in the Cambridge Police-court 24, and fined fifteen dollars and costs, from which judgment he appealed.....Charles Atkinson and Clara Lidell have had completed a new play by Dexter Smith entitled 'That's About All,' which they intend to present in conjunction with their other success, 'A Poetical Wedding.' Annie Graham has bought a new piece, written by Frank Develeaux of this city, called 'Down East in Wing.' Mr. Develeaux has joined the company of the lady, and will play one of the leading roles.

A NEW PLAY and other matters of interest in St. Louis, Mo., up to Nov. 27, are thus reviewed by our correspondent: "Mary Anderson had a full attendance at each of the six evening and two matinee performances given in the Opera-house during the past week. Contrary to custom, John W. Norton did not lend support, although he was in the city. Maud Granger's company in 'Two Nights in Rome' are to open Nov. 28.....In the Olympic Theatre Tony Denier's 'Humpty Dumpty' drew fairly. Barlow, Wilson, Primrose & West's Minstrels open here 29.....'Quartz Valley,' an American drama from the pen of E. A. Locke, a Boston journalist, author of 'A Messenger from Jarvis Section,' received its first presentation on any stage in Pope's Theatre Nov. 22, at the hands of B. Macauley and company, before an audience which crowded the theatre in every part. It was cast thus: Major Joel Studdebecker, secretary of the Southern Wing of the Anti-Locals, B. Macauley; Col. Dale, candidate for Governor, M. W. Rawley; John Trew, Capt Company C, 9th Cavalry, U. S. A., Robert McNair; Carl Webber, German miner, Alfred Johnson; Ike Bunnell, a half-breed, Joe. J. Dowling; Wing Loo, John C. Leach; Peter Mosely, Sheriff Quartz Valley, J. Ready; Cicero Dyke, barkeeper Mountain View, F. Bond; Arkansas Jake, A. E. Camp; Jack Thornton, a miner, H. E. Mehen; An "Angel," G. Thompson; Movla, the Major's daughter, the pearl of Quartz Valley, Miss Victory Cressey; Radiace Miller, "the charming widow," landlady of Mountain View Hotel, Miss Emma Vaders; Belinda Pensley, relict of Reverend Moses Pensley, Mrs. Carrie Wight. The scenes are laid in the mining regions of Colorado during the gold fever. Movla is betrayed and loses her reason in giving birth to a child, of whose paternity Carl Webber, her avowed lover, is suspected. He determines to clear himself and Movla, too, and by snatching from her the babe and threatening to hurl it over a precipice induces her to confess that Col. Dale, newly elected Governor of Colorado, is her betrayer. Webber writes to Dale, giving him the alternative of death or marriage with Movla. Dale is soon after found dead, having been shot by Movla, and his murderer is never discovered, as Movla remembers nothing of the deed when she regains her senses. Webber is charged with the murder, is arrested by the Blanket Angels (a sort of local vigilance committee), and is about to be hung when John Wirt stations on the platform and saves him. In its present shape the play cannot succeed, and it is already doomed to a complete revision. It abounds in startling situations, but the business between them is monotonous. Its main objection is the star's part—that of a drunken sot, who cares more for politics and whiskey than for his daughter's honor. The character can hardly become popular. It is a comedy role without any comedy business, and Mr. Macauley probably plays the author's conception of it nobly his own. His make-up reminds one largely of W. J. Florence as Bardo. Alfred Johnson as the German miner manages the dialect surprisingly well, and plays the part with considerable force and feeling. It is really the star part. M. W. Rawley was rather weak as Col. Dale, but he may also be said of J. Ready's Sheriff. The latter could be made a great character in proper hands. J. C. Leach as Wing Loo was funny, and with Mrs. Carrie Wight as Belinda Pensley furnished about all the comedy the play affords. The Movla of Victoria Cressey was sweetly and simply acted, and won the sympathies of the audience. Emma Vaders was much admired for good elocution and clear enunciation of her lines, and acted the Widow charmingly. Robert McNair as Captain Trew, Joseph J. Dowling as Bill Hake, F. Bond as the barkeeper, J. B. Camp as Arkansas Jake, and H. E. Mehen as Jack Thornton were all satisfactory. The scenery, all of a mountainous character, was new, that of the fifth and last act—Glover's Pool by moonlight—receiving much applause. A great number of changes are necessary to produce the play, as the action introduced a band of Blanket Angels and a company of soldiers on the stage at one time. For this reason the play will be brought out in the larger cities only, and Mr. Macauley and company will continue their route with 'A Messenger from Jarvis Section.' The Pikrallya' 'Around the World' Combination opens here 29.....Rieckhoff's German Company performed 'The Youngest Lieutenant' in Pope's 21, introducing a remarkable display of gymnastics by the Missouri and St. Louis gymnastic societies in the third act."

OUR SAN FRANCISCO, CAL., LETTER, dated Nov. 14, failed to reach us in season for publication in our past issue, and we now present its most interesting features:

Shannon and Edeson did a poor business during their last week at Baldwin's Theatre, because they remained too long. It was the original intention to play Shannon and Edeson two weeks in the city and one in the country; but, as the theatre could not furnish a supporting company for the interval, the stars were compelled to remain here. They left for the East 13, and the stock company appeared at matinee and night in "The Octoroon." For the benefit of Messrs Lord and Chapman 14 "The Lottery of Life" will be presented. W. E. Sheridan will make his first appearance 15 as Louis XI.....The appearance of Nellie Calhoun at the California 12 as Margaret Elmore again aroused public interest, and the young lady was greeted with a very large audience. Save that Miss Adele Waters, a very pretty and promising aspirant for dramatic honors, made a very successful debut as Hermione De Vermont, the performance calls for no special mention. "The Handsbook" was presented 13, with Miss Calhoun as Julia and Miss Waters as Helen, and a more enjoyable performance has rarely been witnessed in this city. The house was crowded, and, although the audience were at first reluctant to applaud, they by degrees grew enthusiastic, loud, and boisterous in their approbation. Miss Calhoun's conception of achieving a genuine success, and played her role with spirit, tenderness and grace, and with such natural effect as to honestly entitle her to the two well-deserved recalls she received for the scene with Modus. The Julia of Miss Calhoun was as finished a performance as it is possible to see, and the charming grace of her impersonation, the womanly feeling, tenderness and love she intused in her lines characterized it as one of the most pleasant impersonations she has presented. The costumes worn by this young lady thus far, and especially in "The Handsbook," display quite all Parisian taste and grace, and are marvels of exquisite taste and rich material. Miss Calhoun will rest for about a fortnight, although she is already in receipt of many offers of engagement.....Hall on Nobles' Combination appeared at the Bush-street Theatre 8 in "The Phœnix," and their engagement bids fair to prove a veritable bonanza for Manager Locke. The house has been crowded nightly, and late-comers have congratulated themselves on their good fortune in securing camp-stools. Above standees which crowded the theatre in every part. It was cast thus: Major Joel Studdebecker, secretary of the Southern Wing of the Anti-Locals, B. Macauley; Col. Dale, candidate for Governor, M. W. Rawley; John Trew, Capt Company C, 9th Cavalry, U. S. A., Robert McNair; Carl Webber, German miner, Alfred Johnson; Ike Bunnell, a half-breed, Joe. J. Dowling; Wing Loo, John C. 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Continued on page 291.

AMUSEMENTS.

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THE LEGION OF HONOR.
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MAT.....MR. JOSEPH FRANKAU
JOE.....MR. LOUIS MASSEN
BAN.....MR. HARRY HOGAN
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TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders. Make all orders payable to and address all communications

FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,860, or CLIPPER BUILDING,
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For 1881.

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This beautiful little Opera-house has just been completed, and was opened in first-class style by Frank Mayo on Oct. 18. Size of auditorium, 80x42ft.; height, 25ft.; size of stage, 30x42ft.; seating capacity, 600. The stock of scenery is complete. Three large dressing-rooms. Population of town, 4,000. Cleveland is the terminus of the Selma, R. D. and C. R. R., and on the East Tenn., Va. and Ga. R. R.
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Cleveland is 30 miles from Chattanooga, 30 miles from Dalton, Ga., and 30 miles from Knoxville, Tenn. Troupes have to pass this point twice. 35-13t

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This theatre has been rebuilt and newly painted, frescoed and furnished with handsome opera chairs and new scenery. Seating capacity, 1,600 to 1,800. Largest and finest Opera-house in the State. We are now prepared to give open dates, either to rent or on sharing terms. Address H. BURTIS, Kimball House, Davenport, Iowa 26-13t*

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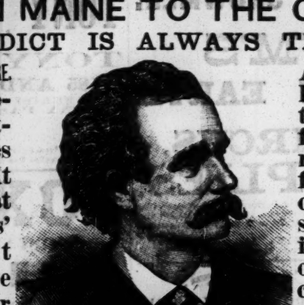

BUSH-STREET THEATRE.—"The Phœnix" is admitted on all sides to be a hit. It is the best three hours' amusement that we have had here for many a long day.—POST, Nov. 10.

A CROWDED house greeted the third performance last night, and from the looks of the box-sheet this satisfactory state of affairs will continue for some time to come.—EXAMINER, Nov. 11.

WHAT THEY SAY ABOUT US:

"THE PHŒNIX" drew an immense house here; and it ought to, is bound to, and will continue to during its run. It is full of faults; but the scales are overwhelmingly in favor of the weight of the fun and comic character-acting with which the play abounds. Everything has been thrown into the plot, and to analyze the piece gravely would be impossible. Milton Nobles is like his play. One moment he carries his audience away by a charming bit of character-acting, and the next moment he disappoints them to the quick by burlesquing his own part. The two chapters which, as a poor, besotted Bohemian, he furnishes to "The Chambermaids' Own" dime-novel peridical are exquisitely funny. But, as stated, it is not possible to talk of "The Phœnix" from any one standpoint; but it is impossible to see it without enjoying it fully and thoroughly; and it may be said generally of the leading characters that they are all carefully drawn oddities, broadly painted, but with plenty of truth underlying the portraits. Charles Dickens, were he alive, would have enjoyed it hugely, although he would have seen all its impossibilities. It is almost unfair, after having laughed for three hours and been thoroughly amused by Mr. Nobles' play, to dissect it any further. It teems with fun, and that is what we want in San Francisco just about this time.—POST, Nov. 9.

IT IS DIFFICULT to decide what "The Phœnix"s hould be properly called. On the bills it is styled a melodrama; but whilst it has the romantic and exciting scenes that are necessary to such a composition, it is also full of farcical fun. The fire-scene, which closes the prologue, is very thrilling. As the ragged and ink-stained shaper of the heroine's destiny still pursued by the villain, as Jim Bludsoe, who sprang, Phœnix-like, from Carroll's ashes, and who has already been sung of by one of our own poets, and in the many disguises which he cleverly assumes, Mr. Nobles shows the possession of much odd dramatic power. Like his play, which is now as lurid in its coloring as the atmosphere of a cime-novel, and now as rollicking as a comic song, Mr. Nobles' acting is not cast in the hard mould of consistency. He plays havoc with the situations, ridicules what should be pathetic, is flighty where he should be steady, and is generally eccentric, puzzling and amusing. That he can be quietly effective is seen in the prologue. The house was filled with an audience that greeted the performance with unstinted applause.—CHRONICLE, Nov. 9.

IT HAS TWO MERITS, that of being amusing, and that of being perfectly free from vulgarity. Mr. Nobles himself plays five or six characters, and acquits himself very satisfactorily. His Bohemian, writing a story for "The Weekly Chambermaid's Own," is one of the funniest things we have had for a long time. It is excessively humorous; and he deserves great credit for the way in which he makes his audience enjoy a chapter of a familiar travesty of a dime novel. His Frenchman is most artistic and his "drunk" is most amusing. The company are above the usual standard. Mr. Locke will once more see his theatre filled up night after night.—CALL, Nov. 9.

BUSH-STREET THEATRE.—"The Phœnix" met with a warm reception last night. A better fire-scene has not been presented in many a day. The play has action, humor and stage effects, and will doubtless please a large class of theatre-goers.—BULLETIN, Nov. 9.

BUSH-STREET THEATRE.—The melodrama of "The Phœnix" was given last evening to a large audience. It is at once a thoroughly amusing as well as an interesting play. There is not too much sentiment, while the supply of humorous dialogue and situation is very full. The dual role of Carroll Graves and Jim Bludso was most ably sustained by Mr. Milton Nobles. He is natural and effective in his acting. The fire-scene, which concludes this act, was perhaps the best that has been given in a theatre in San Francisco. Mr. Nobles has a strong support.—ALTA, Nov. 9.

MILTON NOBLES in his various assumed characters proves himself to be a versatile and finished actor. He carries the burden of the play most creditably. His company is talented. The characters of the piece are well sustained.—FIGARO.

MILTON NOBLES, whose earliest dramatic experiences, like those of Lotta, Frank Mayo, Maggie Moore and others, were obtained on the San Francisco stage, and who left here some nine years ago a mere boy, comes back to us, with Eastern honors, an accomplished, finished and versatile actor, and the author of one of the best and most popular dramas on the stage. *Figaro* congratulates him on the result of his labors, and the management on the engagement. It will be a profitable one.—FIGARO, Nov. 10.

MILTON NOBLES has hit the public taste in "The Phœnix," and his audiences have been almost too large for the theatre so far.—CALL, Nov. 11.

THE play is interesting from beginning to end, and has just the proper amount of light and shade to carry it through an evening successfully without tiring. The scenes follow one another in rapid succession, and the parts are all in good hands. That it will prove a drawing card there is little doubt, since every scene and act was vociferously applauded. This play, as presented by the Milton Nobles Combination, effectually proves the advantage of a thorough ensemble. Every actor, from long experience and a thorough acquaintance with the most minute portions of the business of the play, presents a perfect piece which fits into the whole structure with almost absolute perfection of workmanship. The parts are well played, and altogether the play is a thoroughly enjoyable one.—EXAMINER, Nov. 9.

THE PAST WEEK has offered several novelties in the way of theatrical performances, the first of which was the advent of the Milton Nobles Combination in the play of the "Phœnix" at the Bush-street Theatre. The company have attracted a succession of crowded houses, and from every indication there is little doubt that Manager Locke has struck the much-needed bonanza.—EXAMINER, Nov. 14.

FROM a literary point of view the play is naught; from a pecuniary, it is excellent, as the houses have been full nightly, which, after all, is the main consideration. * * * Mr. Nobles is a natural comic actor, with a voice that irresistibly reminds us of Charles Wheatleigh and a manner reminiscent of Sotherh. In the quaint parts of the character of Carroll Graves, afterwards Jim Bludso, which are many, Mr. Nobles is excellent.—NEWS LETTER.

HE has a look of Mark Twain and a voice like Charles Wheatleigh, and in some indefinable way he now and then calls to mind poor Ned Adams. * * * His comedy is a nervous, impetuous, startling, dialectic affair. * * * People laugh till the rafters ring at Carroll Graves' chapter in his spicy serial for "The Chambermaids' Own." And he does it well, too. * * * I wonder much in what asylum Mr. Jim Bludso discovered his tailor. * * * And yet it sets right enough upon Jim Bludso—as do all his peculiarities of voice, of style, of gait, of acting. Who that saw him on Monday night would have him otherwise if they could?—ARGONAUT.

From the North, the South, the East and the West the popular voice proclaims our motto: [37-1t
"THE PHŒNIX NEVER DIES."

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THE ONLY
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THE FIRST ORIGINAL SUCCESSFUL IRISH FOUR.
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THE FOUR GREAT SKULLS,
GIBBONS, RUSSELL, KENNEDY AND MAGEE
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With an Entirely New Repertoire of Specialties,
AFTER A SUCCESSFUL TOUR OF ALL THE PRINCIPAL CITIES.
A FEW OPEN DATES.
Just Closed, a Two Weeks' Engagement in the THEATRE COMIQUE, St. Louis, Mo., and an Engagement of One Week at HARRY WILLIAMS' ACADEMY OF MUSIC, Pittsburg, Pa.
ROUTE AHEAD: Gem Theatre, Bradford, Pa., Nov. 29. Address as above, or care of CLIPPER.
WE CANCEL NO DATES. 37-1t

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THATCHER & RYMAN'S MINSTRELS,
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PERMANENTLY LOCATED AT THE
ARCH-STREET OPERA-HOUSE,
TENTH AND ARCH STREETS, PHILADELPHIA.
The Handsomest Edifice Dedicated to American Ethiopian Minstrelsy in the World.
INAUGURATION OF SEASON, DECEMBER 20, 1880.
The Purpose of the Management is to Produce Modern Negro Minstrelsy Superior to the World, and to this End they Invite Applications from the Acknowledged
STARS OF THE PROFESSION
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MISS ALICE WITHERELL and ED. LINDSEY
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MISS ALICE WITHERELL, the Only Lady Clarionet-soloist.
The audience was especially pleased with the fine clarionet solo played by Miss Alice Witherell. She seems to have perfect control of this difficult instrument, and is the only lady Clarionet-soloist now before the public.—UTICA OBSERVER. [37-2t]
ED. LINDSEY, LEADER OF BAND AND ORCHESTRA.

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THE GREAT LONDON CIRCUS,
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AND THE
INTERNATIONAL GRAND ALLIED SHOWS,
POSITIVELY THE LARGEST AND VERY BEST ON THE FACE OF THE EARTH.
PROPRIETORS,
P. T. BARNUM, JAS. A. BAILEY AND JAS. L. HUTCHINSON,
HAVING PERFECTED A
MONSTER CONSOLIDATION
OF THESE TWO
UNDISPUTED MASTER SHOWS OF THE UNIVERSE,
AND REPRESENTING A
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Completed the Erection and Permanent Establishing of a
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WHERE EVERYTHING NECESSARY CAN BE OBTAINED
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PROPER FITTING-OUT OF ALL CLASSES OF TENTED EXHIBITIONS,
THE FIRST
Gigantic Clearing-out Sale
The Inauguration of a Continual Annual Series, will occur at the
AMERICAN INSTITUTE, NEW YORK CITY,
CORNER THIRD AVENUE AND 63D STREET,
THURSDAY, DECEMBER 16,
at 10 o'clock A. M., and continue until the subjoined catalogue is entirely exhausted.

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where newly designed and extensive buildings have been erected of sufficient capacity to luxuriously hold the WILD-BEAST IMPORTATIONS, and to properly induce the BREEDING OF ELEPHANTS and other wild animals, not native to this climate.

To make more perfect and certain this great scheme, arrangements have been made, and COMPETENT AGENTS LOCATED IN AFRICA, ASIA, GERMANY, and all important points, to, without delay, supply the
PRESENT DEMANDS OF ALL CLASS OF SHOWMEN.

A NUMBER OF RARE WILD ANIMALS are on the way here, and a large assortment are now on hand, MANY OF THEM WELL TRAINED, a complete catalogue of which will always be furnished upon application. Besides every animal, bird and reptile to fit out in elaborate shape COMPLETE MENAGERIES READY FOR THE ROAD, we can supply CAGES, TABLEAU-CARS, BAGGAGE-WAGONS, PONY CHARIOTS, TENTS, POLES, SEATS, HORSES, PONIES, TRAINED ELEPHANTS, TIGERS AND LIONS, and, in short, all paraphernalia absolutely necessary to SUCCESSFULLY EQUIP A PERFECT CIRCUS, MENAGERIE, or both combined, at

ONE MINUTE'S NOTICE.

EXTRA NOTICE.—It is the purpose to have a clearing-out sale at Public Auction once a year, or oftener, and we hereby announce that every manner of Circus and Menagerie material will be bought and sold at any and all times.

TRICK PONIES, TRICK MULES, TRICK HORSES, and EVERYTHING NECESSARY TO SHOW BUSINESS, from a PRAIRIE DOG TO AN ELEPHANT, or from a "NEEDLE TO AN ANCHOR," and we will give guarantee whenever required.

The subjoined is an informal list of Animals, Wardrobe, Harness, Tents, Railroad Trains, and a world of material to be sold at auction to the highest bidder, without reserve, at the
AMERICAN INSTITUTE, NEW YORK, THURSDAY, DECEMBER 16.
TERMS MADE KNOWN THE DAY OF SALE.
SALE TO COMMENCE PROMPTLY AT 10 O'CLOCK A. M.

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20 Fielding and Sebastian Cages (Splendidly painted and nearly new),
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10 Sets Hippodrome Chariot Harness,
100 Gorgeous Plumes,
10 Sets German-made Velvet Harness,
10 Different styles and sets Entre-Dresses
10 Sets of Knights' Dresses,
10 Sets Armor Suits, complete,
100 Banners of Unique Design,
500 Flags of Every Nation,
10 Ladies' Side-saddles,
20 Men's Saddles,
10 Boys' Pony-saddles.
Several Circus, Sideshow, Dressing-room, Menagerie and Museum Tents, all in good condition, of a variety of sizes, and in all respects very valuable.
5 Horse Tents and Troughs, complete.

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10 Splendid Stock Cars,
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22 Flat Cars. Rarest and latest designs, with chocks, runs, skids, ropes, pulleys and blocks, trussels, bedding, sheets, mattresses, pillows and quilts, all ready, in thorough repair, and waiting for immediate use.

THE TENT POTPOURRI.
Centre-poles, Quarter-poles, Side-poles, Stakes, Plows, Scrapers, Shovels, Bale-rings, Grub-hoes, Blocks, Falls, Guy-ropes, and Chains, a full set of Kidd's latest Patent Lights, including torches, beacons, heating-pans, and everything necessary to
FIT OUT AND LIGHT UP A LARGE SHOW.
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